

(Report) from the Select committee on fine arts ... ordered, by the house
of commons, to be printed, 18 June 1841

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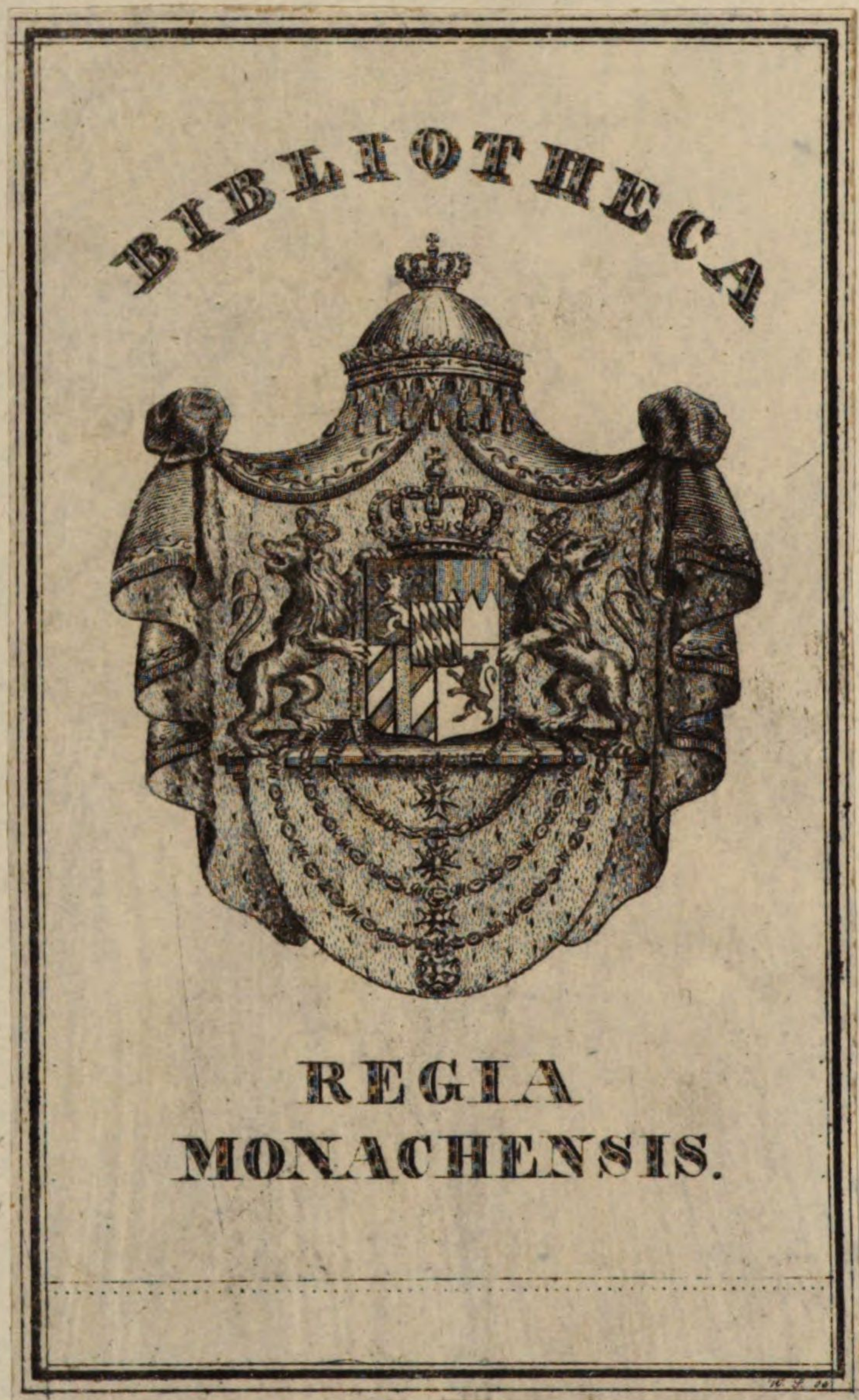
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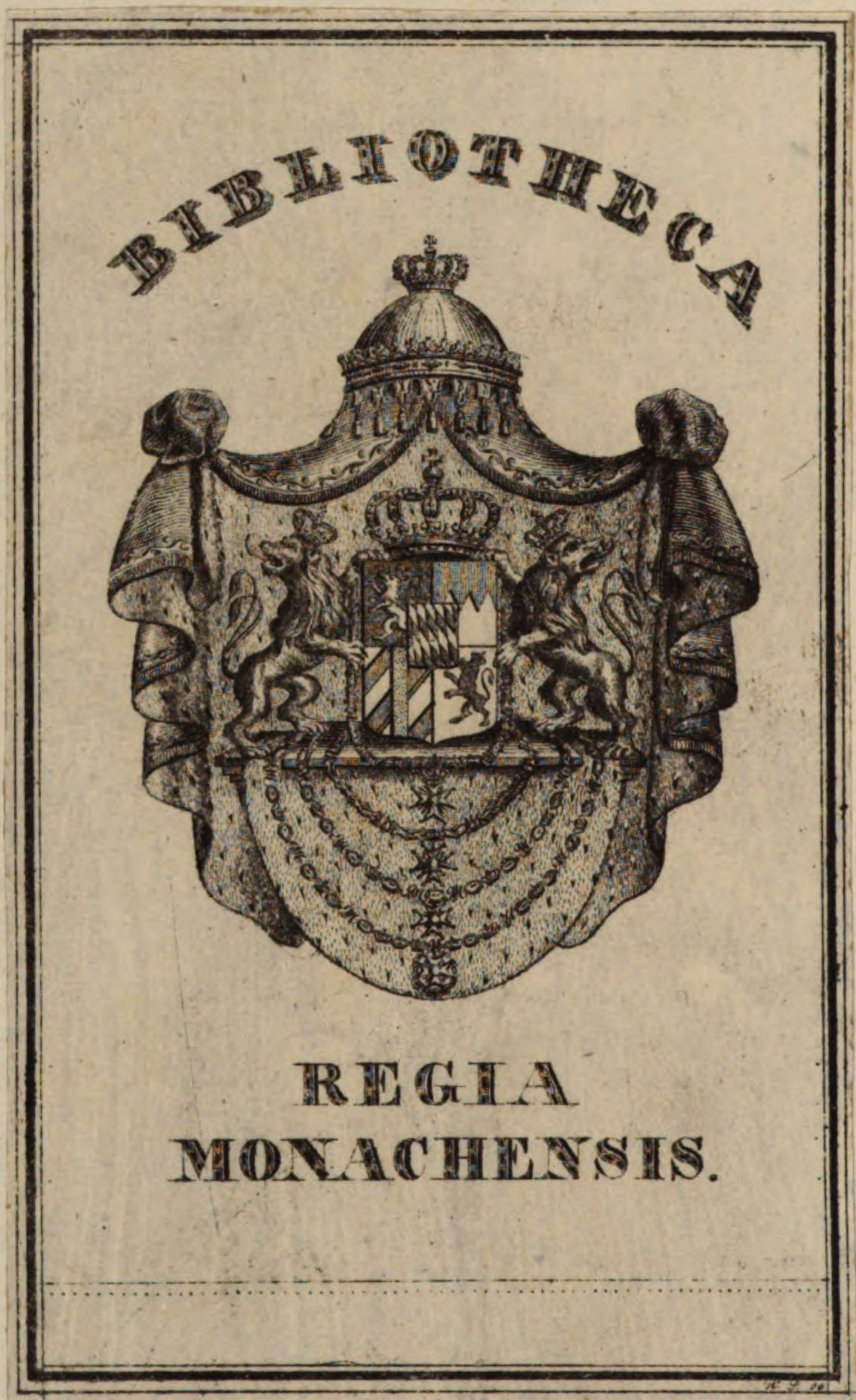


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R E P O R T

FROM THE

SELECT COMMITTEE

ON

F I N E A R T S ;

TOGETHER WITH THE

MINUTES OF EVIDENCE,

APPENDIX, AND INDEX.

Ordered, by The House of Commons, to be Printed,
18 June 1841.

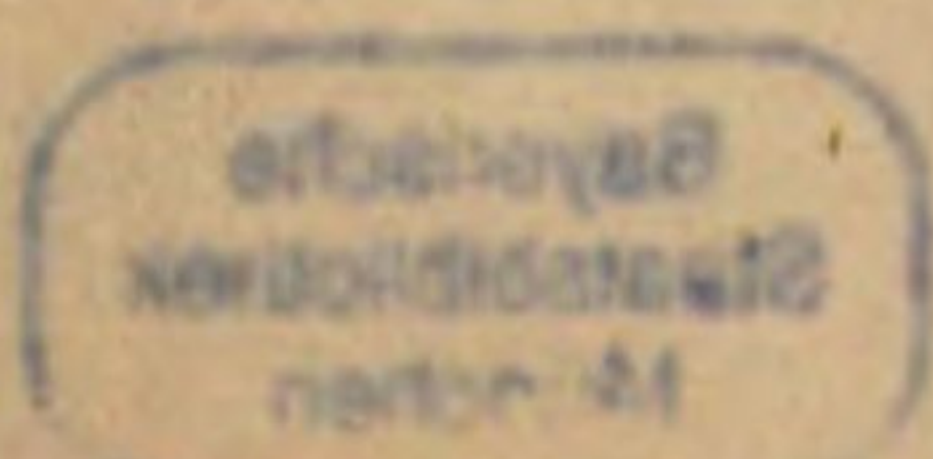
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Jovis, 29° die Aprilis, 1841.

Ordered, THAT a Select Committee be appointed to take into consideration the Promotion of the Fine Arts of this Country, in connexion with the Rebuilding of the New Houses of Parliament.

Jovis, 6 die Maii, 1841.

A Committee was nominated of—

Mr. Hawes.	Lord Brabazon.
Mr. Labouchere.	Lord Francis Egerton.
Sir Robert Peel.	Mr. Ewart.
Mr. Gally Knight.	Mr. Milnes.
Mr. Hume.	Colonel Rawdon.
Mr. Wyse.	Mr. Henry Thomas Hope.
Mr. Blake.	Mr. Pusey.
Sir Robert Harry Inglis.	

Ordered, THAT the Committee have power to send for Persons, Papers, and Records.

Ordered, THAT Five be the Quorum of the Committee.

Veneris, 18° die Junii, 1841.

Ordered, THAT the Committee have power to report the Minutes of Evidence taken before them to The House.

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R E P O R T.

THE SELECT COMMITTEE appointed to take into consideration the Promotion of the FINE ARTS of this Country, in connexion with the Rebuilding of the Houses of Parliament, and who were empowered to report the MINUTES OF EVIDENCE taken before them to The House;— HAVE considered the Matters referred to them, and have agreed to the following REPORT :

THE approaching Dissolution of Parliament has compelled Your Committee to conclude their inquiry without the examination of many Witnesses of high reputation and authority upon subjects connected with the promotion of the Fine Arts. They have, however, obtained the opinions of some very distinguished Professors and Admirers of Art, who are unanimous upon one point, viz. that so important and national a work as the erection of the Two Houses of Parliament affords an opportunity, which ought not to be neglected, of encouraging not only the higher, but every subordinate branch of Fine Art in this country.

Your Committee fully concur in this opinion, supported as it is by Witnesses of extensive information, and by Artists of the highest character and ability. In adopting it, however, and further, in recommending that measures should be taken, without delay, to encourage the Fine Arts by employing them in the decoration of the New Houses of Parliament, Your Committee desire to express their decided opinion, that, to accomplish this object successfully, it is absolutely requisite that a plan should previously be determined upon, and that as soon as practicable, in order that the Architect, and the Artist or Artists to be employed, may work not only in conjunction with, but in aid of each other.

Your Committee, in the present stage of the inquiry, are not prepared to suggest the details of a plan; but they think that a Commission might most usefully be appointed, to assist, both with information and advice, some department of the Government, which, after mature consideration, should be solely responsible for the execution of the plan best calculated to realize the objects of Your Committee.

Whether, however, a Commission be appointed or not, Your Committee think that it is most desirable, that the advice and assistance of persons should be sought, who are competent, from their knowledge of Art and their acquaintance with great Public Works both at home and abroad, to propose,

in conjunction with the Architect, the most effectual means of attaining the chief object aimed at by the appointment of this Committee, viz. the encouragement of the Fine Arts of this country. By taking this course, the Architect and the other Artists will be enabled to understand and mutually to assist each other's views; and thus the abilities of both would be exerted for the decoration of so eminently national a building; and, at the same time, encouragement beyond the means of private patronage would be afforded, not only to the higher walks, but to all branches of Art.

During this inquiry the attention of Your Committee has been called to one branch of the Fine Arts hardly known in this country; and which must, in a great measure, depend for its encouragement upon direct Public Patronage. Fresco Painting has lately been revived on the Continent, and employed in the decoration of Public Buildings, especially at Munich. The space which it demands for its free development, and the subjects which it is peculiarly fitted to illustrate, combine to point out National Buildings as almost the only proper sphere for the display of its peculiar characteristics, grandeur, breadth, and simplicity. Your Committee having carefully considered the Evidence, are disposed to recommend that this style or mode of Painting should be adopted. They fully concur in an opinion expressed by Mr. Eastlake, in a valuable Paper on Fresco Painting, which is printed in the Appendix, but which was not written with the intention of publication, that England possesses Artists equal to the occasion, whose genius only wants that exercise, aid, and encouragement, which this great opportunity may be made to afford. But, aware that Fresco Painting has not hitherto been sufficiently studied by English Artists, Your Committee would suggest, that if Fresco Painting should be employed in the decoration of certain portions of the New Buildings, it would be a safe and judicious plan to give the Artists an opportunity of making some experimental efforts in the first instance.

In connexion with this subject, Your Committee beg to quote a passage in the very valuable Paper alluded to: "We should dwell on the fact that the Arts in England under Henry the Third, in the 13th century, were as much advanced as in Italy itself; that our Architecture was even more characteristic and freer from classic influence; that Sculpture, to judge from Wells Cathedral, bid fair to rival the contemporary efforts in Tuscany, and that our Painting of the same period might fairly compete with that of Siena and Florence. Specimens of early English painting were lately to be seen,—some very important relics still exist on the walls of the edifices at Westminster. The undertaking now proposed might be the more interesting, since, after a lapse of six centuries, it would renew the same style of decoration on the same spot. The painters employed in the time of Henry the Third were English; their names are preserved." "The first conviction that should press upon us should be that our own country and our own English feelings are sufficient to produce and foster a characteristic style of art; that although we might share much of the spirit of the Germanic nations, this spirit would be modified, perhaps refined, by our peculiar habits; above all, we should entirely agree with the Germans in concluding that we are as little in want of foreign artists to represent our history and express our feelings, as of foreign soldiers to defend our liberties. Even the question of ability (although that ability is
not

not to be doubted for a moment) is unimportant; for, to trust to our own resources should be, under any circumstances, the only course. Ability, if wanting, would of necessity follow. Many may remember the time, before the British army had opportunities to distinguish itself, when continental scoffers affected to despise our pretensions to military skill. In the arts, as in arms, discipline, practice, and opportunity are necessary to the acquisition of skill and confidence; in both a beginning is to be made, and want of experience may occasion failure at first; but nothing could lead to failure in both more effectually than the absence of sympathy and moral support on the part of the country. Other nations, it may be observed, think their artists, whatever may be their real claims, the first in the world, and this partiality is unquestionably one of the chief causes of whatever excellence they attain. It is sometimes mortifying to find that foreigners are more just to English artists than the English themselves are. Many of our artists who have settled or occasionally painted in Italy, Germany, Russia, and even in France, have been highly esteemed and employed. The Germans especially, are great admirers of English art, and a picture by Wilkie has long graced the Gallery of Munich."

Appendix, p. 74.

With reference to another branch of the inquiry,—the cost incident to an extensive and well-devised plan for the public patronage and encouragement of Art,—Your Committee are aware that objections are entertained by many to a large expenditure of the public money for such a purpose, under an impression that it is unproductive, if not wasteful. Your Committee are, however, of opinion, independently of the beneficial and elevating influence of the Fine Arts upon a people, that every pecuniary outlay, either for the purpose of forming or extending collections of Works of Art in this country, has been directly instrumental in creating new objects of industry and of enjoyment, and therefore in adding, at the same time, to the wealth of the country. Proofs in support of this opinion will be found in the evidence of Mr. Wyse, M. P., given before this Committee, and may also be drawn from the uses already made of our various national collections, both of Literature and Art.

863, 864.

The collection of Vases made by Sir W. Hamilton led to the introduction of a new branch of manufacture in this country by Mr. Wedgwood, which not only employed Artists and Artisans, but tended to improve every branch of a great staple trade, and in its results elicited from the hands of comparatively ordinary workmen, works almost rivalling their originals in texture, form, and beauty.

It is stated by Mr. Millingen, in a very valuable pamphlet which he published some years ago on the State of Learning and the Fine Arts, that but "a few objects, and those of little value, were contained in the British Museum till the year 1778, when Parliament granted a sum of 8,400*l.* for the purchase of Sir W. Hamilton's Collection of Ancient Greek Vases, and various other objects of Art. This collection, perhaps the finest ever known at that period, was a great acquisition to the country, and ought to have opened the eyes of the Government to the utility arising from similar acquisitions. In fact, the discovery of these Vases and their communication to

the public by Engravings, coinciding with the discoveries of Herculaneum and Pompeii, may be considered an essential epoch in the History of the Arts, and which contributed greatly to their revival.

“ The spirited designs which ornamented them, were studied by artists, and contributed singularly to improve the public taste. Their elegant forms as well as the perfect quality of the clay and varnish, were analyzed and imitated by Wedgwood, and other chemists and manufacturers. The public was so much pleased with these imitations, that our potteries were improved, and became an object of extensive demand in foreign countries. In a fiscal point of view, there can be no doubt that the money expended for the purchase of the collection in question, has been repaid a hundred-fold to the nation at large, and proportionally to the revenue.”

The Library of the British Museum, and the National Gallery of Paintings, are instances also not only of the visible advantages thus afforded to the Scholar and the Artist, but of their utility in giving a direct stimulus to every branch of Art; to the Cheap Literature of the day, of which the British Museum furnishes inexhaustible materials; to the Engraver, whether upon copper or wood; the House Decorator; the Arts of Design generally, which have not till lately been sufficiently appreciated in the point of view in which Your Committee is now considering them; and to the whole class of enlightened and skilful Artisans destined to aid in carrying on the progress of Art to the highest degree of which it is susceptible.

The beneficial influence of art upon the character of the People may, it is hoped, be inferred from the gradually increasing numbers of late years who take an interest in our national collections. “ The habit,” says Reynolds, “ of contemplating and brooding over the ideas of great geniuses till you find yourself warmed by the contrast, is the true method of forming an artist-like mind. It is impossible, in the presence of those great men, to think or to invent in a mean manner; a state of mind is acquired that receives ideas only which relish of grandeur and simplicity.”

As, then, the collection and exhibition of Works of Art have not only tended to the moral elevation of the People, but have also given a fresh stimulus and direction to their Industry, so Your Committee is of opinion that a direct encouragement of the higher branches of Art on this occasion will have a similar effect in a still higher degree.

T. Wyse, Esq. M.P.
861.

“ In the instance of Munich,” says Mr. Wyse, “ Fresco Painting has been applied to almost every class of Art and every department of History; beginning with the very earliest Greek history, and going down to the history of the present day; in the King’s Palace, for instance, you meet with illustrations of the Iliad, passages from the Greek and Roman mythologies, from the earlier and later Greek and Roman histories, from the early legends of the Germans, and continued from thence onward a series of the most important historical events, especially from the history of Bavaria; finally, in the apartments of the Queen particularly, you have illustrations of the most remarkable poets of modern times, but especially of the poets of Germany.” “ There is thus an opportunity for the display of
of

of every description of talent, and every description of knowledge. The effect upon the Public at large is equally diversified; the higher class has an opportunity of judging of the propriety of the classic illustrations, while I have seen the peasants of the mountains of Tyrol holding up their children, and explaining to them the scenes of the Bavarian history almost every Sunday. This fact strikingly illustrates an observation I heard from Cornelius himself, that it was a difficult thing to impress upon the mind of a nation at large a general love of art, unless you were to use as an instrument Painting upon a large scale, and Fresco was particularly suited for this purpose; it was not to be expected that the lower classes of the community should have any just appreciation of the delicacies and finer characteristics of painting in oil, and that they required large and simple forms, very direct action, and in some instances exaggerated expression. These paintings carry down the history of Bavaria to a recent period."

The example thus set of employing the Fine Arts in the decoration of the King's Palace, has already extended to the decoration of private houses. Mr. Wyse adds, "I would direct the attention of the Committee to one instance among many, which I had the opportunity of observing with considerable attention. The house to which I allude, is a castle belonging to Professor Bothmann Holweg, upon the left bank of the Rhine. The castle is a restoration from very inconsiderable fragments in the Byzantine, or early German style of Architecture; between both, indeed; the internal decorations are a mixture of the early Greek, with additions of the early German Architecture, and at intervals are introduced portions of Sculpture and Paintings from the Dusseldorf School generally, in reference to the early history of Germany. The whole effect is extremely light and pleasing, and, as far as I understood from the Professor himself, the expense was, from the number of Artists at present engaged in that department in Germany, not very considerable. I have seen houses in Frankfort where a similar application, though not to the same extent, of Fresco Painting has been used; and I collected from those who were well acquainted with the Arts, that every day it was extending, particularly in Prussia."

T. Wyse, Esq. M.P.
862.

Already, too, the encouragement given to the Arts had exercised a corresponding influence on trade and manufactures.

"With reference to subordinate branches of the Fine Arts, Painting on Glass, Enamel Painting, and casting in Bronze, will you have the goodness to give the Committee the result of your observations?—It has been found that the encouragement of Fresco Painting has led to a parallel encouragement in other branches of Art; for instance, to the introduction of Encaustic Painting, which is quite new in Germany, though practised for about half a century in Rome. The advantages of Encaustic Painting are greater brilliancy and greater durability. Under the direction of the King, a series of Landscapes are in the course of execution for the decoration of the Arcades. A branch of Art also little known till lately, at Munich, is Porcelain Painting; it has reached a high degree of excellence, emulating, if not surpassing, in many particulars, the other celebrated manufactures of Europe. This, also, is a Royal establishment, but it is open to purchase on the part of the Public, and at no very considerable rate. The King has ordered the

T. Wyse, Esq. M.P.
863.

best of the statues of the Glyptothek to be copied, a subject to each plate, and also the principal paintings of the Pinakothek, for a dessert service. I had an opportunity of seeing them more than once, and they, particularly the sculptural, are not to be equalled in Germany for the delicacy and accuracy of drawing, and for the fineness of execution. Another branch, which is perhaps now the most eminent of the kind in Europe, is the Painting on Glass; this branch has owed much, perhaps all its present excellence, to the encouragement of an individual, to the Chevalier de Boisseree; the collection of Glass Paintings which he has had executed for himself, and for some of his friends, from the early paintings of the German School, rival in brilliancy any of the ancient Glass Painting in Europe, and are much more carefully executed, and with greater detail, than any we can boast of in our own Cathedrals. There is at present a considerable demand for it in Munich, the King having applied it to the decoration of the New Church, the Au, and having recommended to his nobility (a recommendation followed in some instances) to present windows or some portion of windows, from the manufactory, to this church or others with which they might be connected.

864.

"Then the encouragement given to the Fine Arts by the King of Bavaria, is beginning to bear practically upon trade and manufactures?—It has already begun to show itself in various branches of manufactures. There has not yet been a great demand in Munich, but there is among foreigners for the superior productions of the Munich School. To Russia, for instance, several choice Specimens of Porcelain have been sent; the same may be said of Painted Glass; for I heard from the person who was employed to make that Glass, that it was his intention, if he had been allowed by the King, to come over to England, and if possible to attempt to originate a manufactory of the kind here."

Such, then, is the effect upon a nation and its industry by the public patronage of the Fine Arts, and such the results upon all the gradations of the Arts of Design, in their application to purposes of ordinary and daily use.

Mr. Dyce, 446.

In answer to the following questions—"You have stated that you think the employment of Historical Frescos in the New Houses of Parliament would have a beneficial effect on the higher branches of Art in this country; do you think that it would also have any beneficial effect on that department of Art with which you are also immediately connected, in the improvement of the Art of Design for our manufactures?" Mr. Dyce states, "I think it would certainly, on the same principle that I believe the encouragement of the Historical Art of Painting would raise the Fine Arts generally; I believe the encouragement of the highest kind of Ornamental Art would improve the lower kinds of Arts of Design for industry. We want, in fact, a middle class of Artists; we have only at present Artists of the highest sort,—those who paint pictures; and of the lowest, who make patterns of the worst description for manufactures; we want a middle class who have the knowledge of Artists and the skill of Ornamentists."

Mr. Dyce, 448.

"Have you observed the beneficial effect of the union of the higher and lower departments of Art in the decoration of Continental Palaces?—Yes, especially

especially in those recently erected at Munich; for example, in the Royal Palace it is obvious that taste has been exercised on every subject of furniture in the Palace.

“Have the Arts of Design, in relation to manufactures, been benefited in consequence of this union?—It is evident they have in France, and I should say in Prussia also; in Bavaria one has hardly any means of testing that.

451.

“You refer to the employment not only of Painted but of Sculptured Ornaments, in the subordinate details of Architecture, do you not?—Yes. I should say the same thing with regard to Sculptured Ornaments as I have said with regard to Painted Ornaments, that we want a higher class of Artists—a class of Artists who should execute such Statues as those in Henry the Seventh’s Chapel, which are not good enough to be the work of first-rate Sculptors, but still are sufficiently good for the purpose.”

452.

In connexion with this remark of Mr. Dyce, Your Committee consider it of great importance to point attention to the evidence of Mr. Banks, in order to enforce the opinion he expresses in answer to the following questions:

“Where figures are introduced as subordinate parts of Architecture, should you not consider it inexpedient to imitate studiously the rude style of execution of the times in which that style of Architecture prevailed?—Certainly; but at the same time where incorporated with those portions of the building in which the Gothic enrichments are very pronounced and prominent, it would be unadvisable to deviate so widely as into a Grecian or classical style; a middle course might be pursued, by studying rather the taste that prevailed on the revival of the Arts in Italy with Donatello, Sansovino, &c., who were in fact pretty exactly cotemporary with the period of that Gothic Architecture in this country which we are attempting to revive. I would cite in illustration the beautiful Medallion Heads and Supporters to the Shield of Arms (of Wolsey originally), in baked clay, which are embodied as integral parts of the original building at Hampton Court, and which are evidently of cotemporary, but Italian manufacture, the work probably of Luca della Robbia.”

772, 773.

“In whatever style those figures were executed, you would have them done as well as they could be done?—Unquestionably; the Sculptors in former times did them as well as they could, and accordingly they vary in the same period according to the quality of the Artist. For instance, just opposite, in Henry the Seventh’s Chapel, there is a Frieze of Angels carried all round the interior in the stiffest and driest style of design and execution, whilst the Angels sitting at the head and feet of the King’s tomb, which are the work of Torregiano, are as free in posture and fleshy in execution as any work of art had need to be. There may be a sort of conventional choice of nature that shall better assimilate it to one style of Architecture than another; but that is widely different from deformity and caricature. I would rather avoid the representation of men and animals altogether, than distort them purposely to make them seem the work of a rude age.”

Your Committee, from the abrupt termination of the Session, and consequently of their inquiry, have not had the opportunity to form any fair estimate of the expense of carrying out the views here stated; but they are, however, of opinion that, judging from the manner in which great works have

Mr. Dyce,
474, 475.

Sir M. A. Shee,
277.

been effected on the Continent, and by the adoption in the outset of a well-considered plan for the employment of Artists and the application of the Arts, that a moderate annual expenditure would accomplish very important results, if not all that can be desired. They think that the very fact of a determination by The House to take this opportunity of encouraging the Arts, and of associating them with our Public Architecture, our Legislation, our Commerce, and our History, would alone stimulate and raise their character and quality, and extend their beneficial influence over a still wider circle. "I consider it," says Sir Martin Archer Shee, "a most favourable opportunity for calling forth the genius of our country, and promoting the Fine Arts to the utmost extent of which they are capable; it is the only opportunity that has occurred for many years, and if it be suffered to pass unheeded, I should say that there is no hope in this country for Artists in the higher department of the Arts."

Whilst Your Committee, in conclusion, regret that they could not investigate the whole subject so fully as they desired, and as its importance demanded, they unanimously recommend the Evidence herewith presented to The House to its favourable consideration, with a view to its receiving the immediate attention of the Government; and in the hope that our new Houses of Parliament may hand down to posterity a memorial as well of the genius of our Artists as of the importance attached by the country to the nobler productions of Art; and that the subjects embodied in such representations, whether by Painting or Sculpture, may serve to perpetuate the events of our past history, and the persons of our public benefactors, in the grateful remembrance of the People.

18 June 1841.

ATTENDANCE AND PROCEEDINGS WHEN NO EVIDENCE
WAS TAKEN.

Martis, 11^o die Maii, 1841.

Present :

Lord Brabazon.
Sir Robert Harry Inglis.
Mr. Gally Knight.
Mr. Hawes.

Mr. Pusey.
Mr. Milnes.
Mr. Blake.
Colonel Rawdon.

MR. HAWES CALLED TO THE CHAIR.

Committee deliberate on their course of proceeding.

Adjourned till Tuesday 18th, at One o'clock.

Veneris, 11^o die Junii, 1841.

Draft of Report read and considered, and ordered to be printed.

Adjourned till Friday 18th, at Two o'clock.

Veneris, 18^o die Junii, 1841.

MR. HAWES IN THE CHAIR.

Mr. Wyse.
Mr. Blake.
Mr. Gally Knight.
Colonel Rawdon.

Sir Robert Harry Inglis.
Mr. Milnes.
Mr. Pusey.

Draft of Report further considered, amended, and agreed to.

Chairman to report.

LIST OF WITNESSES.

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MINUTES OF EVIDENCE.

Martis, 18^o die Maii, 1841.

MEMBERS PRESENT.

Mr. Hawes.
Mr. Gally Knight.
Mr. Blake.
Sir Robert Harry Inglis.
Lord Brabazon.

Mr. Milnes.
Colonel Rawdon.
Mr. Henry Thomas Hope.
Mr. Pusey.

BENJAMIN HAWES, ESQ. IN THE CHAIR.

Charles Barry, Esq. called in; and Examined.

1. *Chairman.*] YOU are the architect appointed for the rebuilding of the two Houses of Parliament?—I am. *Charles Barry, Esq.*

2. Are you aware of the objects sought after in the appointment of this Committee?—Perfectly so. 18 May 1841.

3. Is there anything that strikes you at first sight as at all inconsistent with the plans and designs which you have formed for the rebuilding of the two Houses of Parliament?—By no means.

4. Is it your opinion that the fine arts in this country may be beneficially connected with the rebuilding of the two Houses of Parliament and encouraged thereby?—I have not the least doubt of it.

5. Are you of opinion that painting and sculpture could be employed to advantage in the new Houses of Parliament?—They could be employed with great effect in the interior of the building.

6. In what parts of the building would you recommend painting and sculpture to be employed?—The parts of the building best adapted to that object would be St. Stephen's Hall, the Royal Gallery, the Houses and their lobbies, &c. the public corridors towards the river front, and Westminster Hall; in all which places the light will be from above, and, consequently, most favourable to the exhibition of painting or sculpture.

7. Do you propose to increase the quantity of light to be let in through the roof of Westminster Hall?—Yes, I do.

8. Did that form part of your original plan?—The enlargement of the dormer windows, which will be all that is necessary for this purpose, forms no part of my original estimate.

9. You have not alluded, at present, to the state-rooms of the Speaker?—I have not.

10. Are they not portions of the plan also which might be reserved for works of art?—I have only mentioned those parts of the building best adapted in consequence of the light being from above; the Speaker's state-rooms, the committee-rooms, the Conference Hall, and the Queen's Robing-room, which are lighted in the usual way by windows in the side walls, could also be enriched with painting and sculpture.

11. Will you inform the Committee, with as much accuracy as may be in your power, the superficies of the different portions of the building which could be appropriated to painting, and the number of positions or places in which sculpture could be placed?—In Westminster Hall 6,160 feet, in St. Stephen's Hall 3,000 feet, in the Royal Gallery 2,140 feet, in the Queen's Robing-room 1,168 feet, in the lower corridors towards the river 5,072 feet, in the House of Lords 1,800 feet, in the House of Commons 1,260 feet, in the corridors from the

Charles Barry, Esq.

18 May 1841.

central saloon 1,325 feet, in the Conference Hall 1,340 feet, in the lobbies of the House of Lords 1,036 feet, in the lobby of the House of Commons 1,260 feet, in the Committee-rooms 25,350 feet, in the upper corridors towards the river 5,072 feet; besides numerous other less important portions of the building.

12. Do you suggest any particular style of painting?—The walls of those portions of the building which I have mentioned, where the light is from above, would, in my opinion, be painted with the best effect in fresco or in the encaustic mode, and the subjects, in which the figures might be of the size of life, should, I think, be arranged with reference to the architectural details and general harmony of the interior. In point of fact, the painting on the walls of that portion of the building which I have mentioned would supply the place of tapestry, which was used at the period of the style adopted for the new Houses of Parliament.

13. Will you state the style which you have adopted?—That of the 15th century.

14. Are there any buildings to which you could at all refer the Committee in which fresco painting has been introduced?—I do not at present call to mind any of that period.

15. Sir Robert Inglis.] Does your answer apply to this country exclusively, or have you taken into your consideration the great buildings in Southern Europe, the Campo Santo at Pisa, for instance?—My answer had reference to this country; I did not allude to the Campo Santo at Pisa, which is not in the style of architecture we are now speaking of; it is of an earlier period.

16. Though not, strictly speaking, in that style of architecture to which the question before the last referred, is it not, generally speaking, in that style, as contra-distinguished, either from the Palladio architecture of the other parts of northern Italy, or the classic architecture of the ancient world?—It is of Italian architecture of the 13th century, with additions in the pointed style of the 14th and 15th centuries.

17. Mr. Pusey.] I understood you to say that the place of fresco was supplied by the tapestry in the style of building you would employ for the new Houses of Parliament?—Yes.

18. Do you not consider that some mode of colouring and of painting is essential to all styles of architecture?—I am of that opinion, decidedly.

19. Whether it is classic, or any other different mode of modern art?—Yes.

20. Is it not the case that when architecture has been in a highly flourishing state in any country it has been ornamented by colouring?—There is no question that from the earliest periods, as in the Temples of Egypt and Greece, public buildings were painted to a very considerable extent; that is the case with the Parthenon and other temples of the Greeks.

21. Could you give the Committee any instance of painting in the Anglo-Norman and Gothic architecture?—I am not at present prepared to mention any example in this country; it is probable they were all painted, but owing to the successive coats of whitewash and colour that have been applied to most of our buildings of that period, no traces of painting are now visible.

22. Mr. Gally Knight.] Are you not aware that in the Painted Chamber before the fire took place there was a fresco painting of the reign of Henry 3?—I am aware that a painting existed in that chamber, but I was not aware of its age.

23. There is in the Chapter House now?—Yes.

24. There were also fresco paintings in St. Stephen's Chapel?—There was in that chapel a considerable extent of painting consisting of single figures, besides painting and gilding of the architectural details.

25. Do you happen to recollect whether in the Painted Chamber it was painted in distemper or oil?—I am not aware.

26. Mr. Blake.] Was it usual at the period when the finest Gothic cathedrals were built to combine painting with architecture?—Unquestionably, to a very considerable extent.

27. Chairman.] Of which there are examples in England?—Yes.

28. Can you give any particular instance that strikes you?—In almost all the cathedrals; I more particularly allude to painting the architectural details, not to subjects; gilding also was employed to a very considerable extent. The walls of St. Stephen's Chapel were covered with painting and gilding.

29. Mr.

29. Mr. *Milnes*.] But referring to painting or figures the size of life, do you think that it was usual in that style to combine such mode of painting with the architecture?—Yes, in St. Stephen's Chapel there were saints painted on the walls of the size of life.

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30. In general, in that style of architecture, was it not the practice to trust for the general effect to the stone work, rather than to painting?—I should say that painting was so extensively employed, that the effect must have depended almost as much upon painting as upon the architectural details.

31. Would you like to see the internal decoration, such as you propose to make it, assisted by painting?—Yes, to a certain extent.

32. Do you think the effect of such painting as you have alluded to, would have any incongruity with the style of such a building as Westminster Hall?—I do not.

33. Do you think that the general effect of the building would be improved?—I think it would be very much improved.

34. Mr. *Pusey*.] You have, doubtless, seen specimens of large historical figures on the remains of the Byzantine architecture?—Yes.

35. Mr. *Gally Knight*.] Could you refer us to any instance of Byzantine architecture?—The early Christian churches of Syria and Asia Minor abound in paintings and mosaics.

36. Colonel *Rawdon*.] Was not St. Mark's Byzantine architecture?—Yes.

37. You are aware that painting has been most elaborately used in St. Mark's?—Certainly.

38. Mr. *Gally Knight*.] And at San Vitali?—Yes.

39. Sir *Robert Inglis*.] Can you state to the Committee any instance in Northern Europe of the fresco painting in an exposed position, which has been tested by the experience of many years?—You mean exposed to the atmosphere?

40. Yes.—I am not aware of any.

41. Are you aware of any fresco painting employed in Northern or Central Europe to decorate the interior of any buildings?—I am aware that fresco painting has been employed to a considerable extent at Munich, and I am also aware of an attempt at fresco painting in this country, though not a very successful one. I refer to the Roman-catholic chapel in Moorfields; some years ago the wall at the back of the altar was painted in fresco by an Italian of the name of Aglio, and for some reason with which I am unacquainted, the fresco has suffered very materially, so much so as in many parts to be entirely defaced. The same person was employed subsequently at Manchester, to paint the Town Hall.

42. Colonel *Rawdon*.] I understand your representation as to the embellishing the building, to be applied only to the interior, and not to the exterior?—Exclusively to the interior.

43. Mr. *Blake*.] What are the advantages of fresco painting which induce you to prefer it to oil painting?—When properly executed, I should say that permanence would be one of the advantages, and from the absence of varnish, better effects are produced, especially when in union with architecture.

44. Do you think, from the experience we have had in Italy, that we may fairly conclude that fresco is more permanent than oil painting?—I conclude so from existing examples in an Italian climate. I cannot pretend to say what might be the effect with respect to modern frescoes in this climate.

45. Are there not many of the Italian frescoes that have suffered very much?—Some of them have, undoubtedly; and although they are generally covered with smoke and cut, many of them notwithstanding are in a good state of preservation.

46. Do you think they are in as good a state as the oil painting of the same period?—I am not prepared to say that, as my attention in Italy was not directed to the consideration of the relative degrees of permanence of the two kinds of painting.

47. Mr. *Pusey*.] Does not oil painting absorb a great deal more light than fresco painting, and thereby darken the room, and deprive the spectator of the effect intended?—I should be rather of that opinion.

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48. Is there not a method to which you have also alluded, namely, the encaustic, which has been found at Munich to give the effect of fresco, and at the same time to promote still greater durability?—I understand so.

49. *Mr. Milnes.*] You said you approved of the assistance of decorations for the style of architecture in which you propose to build the Houses of Parliament; do you approve of the decorations as well in separate fresco paintings, as in colouring or gilding the internal mouldings?—I understood the question to apply to paintings of the highest class of art; I was not aware that it extended to the employment of painting for the architectural details of the building. I am not at present prepared to say to what extent the architectural mouldings and details of the building might be painted and gilt.

50. *Mr. Blake.*] Would it not be more difficult to find artists capable of working in fresco than in oil, considering that fresco painting has not been much practised in this country?—It would, I imagine, owing to the want of experience with reference to that kind of painting in this country.

51. *Mr. Gally Knight.*] Are you aware of a fresco painting of great antiquity, and which is in circumstances of good preservation, in the crypt of Canterbury Cathedral?—No, I am not.

52. *Mr. Milnes.*] Is there not an intention of painting some part of the Reform Club in fresco?—It has been suggested, but no steps are yet taken for the purpose.

53. You approve of that, do you?—Decidedly.

54. *Colonel Rawdon.*] With regard to painting in oil, I should suppose that that would require more compartments than in fresco, which compartments would take from the architectural effect of the wall?—I do not know that that follows.

55. You cannot paint as largely in oil as in fresco?—I do not see that there is any limit to the size of an oil painting on a wall; I am not aware of any practical difficulty of increasing it to any size.

56. It is never seen?—No; because oil paintings are generally upon canvas, and in frames, which, for practical reasons, it is desirable should be within certain limits.

57. You have those frames, because you could not get the canvas large enough, therefore those frames would, perhaps, to a certain extent, take off from the grandeur of the surface?—That is presuming it were necessary that an oil painting should be upon canvas; but I do not think it is necessary; it is my opinion that oil paintings might be upon a wall to any extent that may be required. I am not, however, of opinion that a succession of oil paintings in frames of moderate size, if arranged and designed architecturally, would detract from the grandeur of the interior.

58. *Mr. Blake.*] Do you recollect that there are some paintings by Raffaele in the Vatican painted in oil upon the walls?—I am aware of that.

59. *Mr. Milnes.*] Could you tell the Committee at what period that habit of colouring and gilding the mouldings in the interior decorations of buildings in England went out?—It began to cease with the decline of Gothic architecture.

60. There is nothing chronologically inconsistent between the proposed style of architecture of the new Houses of Parliament and the colouring of the interior mouldings?—Not at all.

61. *Mr. Gally Knight.*] Do you happen to recollect a fresco which is in the vestibule of St. Blase, in Westminster Abbey, which is still bright and clear?—I am not aware of it.

62. *Chairman.*] In your opinion, there is nothing to prevent both fresco and oil painting being adopted equally for the purpose of decoration?—Not anything that I am aware of.

63. *Mr. Gally Knight.*] Are you aware that there are several houses, particularly in the City, large merchants' houses, that were built in the reign of Charles the Second, in which oil painting on the walls has been employed to a considerable extent?—Yes.

63*. Are you acquainted with the house of Messrs. Motteux & Company, in Walbrook?—No, I am not.

64. *Mr. Milnes.*] Would you prefer having a painting, whatever the painting might be, on the wall itself, to having it upon canvas applied to the wall, as regards the effect of the dimensions of the room?—I should prefer having it upon the wall itself, as it would then become an integral part of the building.

65. *Mr.*

65. Mr. *Gally Knight*.] Would you not also say, with regard to the paintings on canvas, there would be a difficulty in applying them?—There would be a practical difficulty in applying them if of great size.

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66. Colonel *Rawdon*.] The whole of the painting in the inside of the Ducal Palace at Venice is on canvas, is it not?—I cannot answer that question.

67. Mr. *Milnes*.] Do you think that, in the present state of art in England, there would be a fair chance of succeeding in the experiment of the decoration of walls in a public building of this kind, if it were tried?—I do not consider that I am competent to answer that question.

68. *Chairman*.] If time is given, and public encouragement directed towards this branch of art, are you not of opinion, that even if success were not attained, still a great benefit would be conferred upon art by directing the attention of artists to higher efforts than they have hitherto been accustomed to make from the stimulus of private patronage only?—Considering the great talent of many artists in this country, it is almost impossible to say what might be the effect of encouragement upon a great scale; I see no reason why the efforts of our own artists should not equal those of any other country.

69. From this time what period will elapse before those walls are in a state to be placed entirely in the hands of artists who might be employed?—The walls of those parts of the building which I have mentioned as best adapted for painting would not be in a state to receive painting for perhaps three or four years.

70. From this time?—From this time; with the exception, perhaps, of Westminster Hall, which might very soon be prepared.

71. And where, perhaps, some experiments, under different artists, might be tried usefully?—Yes.

72. Mr. *Milnes*.] In taking a large view of the connexion of architecture and painting, could you tell the Committee at all what style of subjects you think would best apply to the style of architecture which you have adopted?—I think the style of subjects should have reference to the objects of the building, and as this building is for state purposes, the subjects most applicable would be those which refer to great events in English history.

73. You would prefer historical painting to allegorical, or anything of that kind?—Most decidedly.

74. *Chairman*.] In order that the design and the subject might be intelligible to the people?—Yes.

75. Colonel *Rawdon*.] Would it injure the effect of the building to ornament only one portion of it in the first instance with painting?—It would very much depend upon what portion were selected, and it would also very much depend upon the painting itself.

76. Could you state any one portion of the building where painting might be advantageous to it, without requiring that it should be carried throughout the building?—My own opinion is, that if painting is introduced into the building it should be employed generally.

77. Mr. *Gally Knight*.] Could you not point out some portion of the building where it might be tried?—Certainly.

78. Whereabouts?—Westminster Hall. If it be only an experiment, the result of which is to be permanent or not according to the success which accompanies it, it matters not whether the walls of Westminster Hall or any other portion of the building is appropriated for the purpose.

79. Could you not point out any portion of your own building in which you would venture to try the experiment?—Yes, several; parts of the corridors might be appropriated for the purpose.

80. Sir *R. H. Inglis*.] In the answer which you have given, do you assume that the object of the painting should be to decorate the building, or to commemorate the great events and persons of the national history?—To do both I should say.

81. If in any degree to commemorate the great persons and actions of the national history, would it be consistent with your views, not as an architect only, that the whole sums to be appropriated to such an object should be applied at one and the same time?—I do not think it necessary that the whole sum to be appropriated should be applied at one and the same time.

82. Leaving to future generations the duty of commemorating elsewhere those who in the meantime may have deserved the honour?—Yes, within certain limitations.

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83. Are you aware of the principle upon which the King of the French has filled the galleries at Versailles?—I am.

84. Mr. *Gally Knight*.] Does it appear to you that the octagonal hall and corridors leading from it would be a good place for you to try the experiment?—I should say the octagonal hall would not, because of the size of the openings on each side; there would be very little plain wall for the purpose; St. Stephen's Hall would be a much better place.

85. Or the lobbies before either House of Parliament?—St. Stephen's Hall would be better adapted to the purpose than those portions of the building.

86. Would not they be pretty well adapted?—Pretty well, but not so well as St. Stephen's Hall.

87. *Chairman*.] What would be the nature of the experiment you would recommend in Westminster Hall; would you introduce oil painting and fresco painting, together with the enrichment of the details of the architecture by means of colour?—I should recommend that various subjects having reference to great events in our national history should be painted in fresco upon the plain surfaces of the side walls under the windows.

88. And the painting in fresco?—That is my opinion, but I give it with great deference.

89. Mr. *Blake*.] If it were determined to attempt the experiment in Westminster Hall, would it not be necessary to adopt the alteration which you have suggested, of altering the windows?—Decidedly so; because at the present moment the light is insufficient for any experiment of that kind.

90. Supposing it were not thought expedient upon the whole to attempt historical subjects in any part of the building, should you recommend a colouring and enrichment in the architectural details, either by colours or gilding?—I should to a certain extent.

91. Would you recommend the adoption of that style which is commonly called arabesque?—No.

92. The style which Raffaele used in the embellishment of the Vatican?—I should consider that style not adapted to the character of the style of architecture selected.

93. *Chairman*.] In making the experiment which you describe in Westminster Hall, would there not be some danger of altering altogether the character of the interior, and the peculiarly national associations connected with it?—I do not consider it would in the least degree interfere with those associations, on the contrary it would, in my opinion, tend materially to increase and strengthen them.

94. Mr. *Blake*.] If we look at Westminster Hall as a monument of the times in which it was built, does it not strike you that there would be some incongruity in introducing painting in a mode which was not known at that period?—I conceive not, inasmuch as the prepared paintings would have a similar effect to the tapestry which was employed at that period to a great extent; for the probability is, that if in those times it were desired to produce an effect upon any great occasion in the Hall, the walls would have been lined entirely with tapestry.

95. Supposing any embellishment of that kind had been adopted in tapestry or otherwise at that period, would not the character of the designs have been very different from the character of the designs that would be produced at this time?—Certainly; but although that is the case, I am not prepared to say that the subsequent improvements in art might not to a very considerable extent be introduced with good effect in a painting to be applied to this building at the present day.

96. Mr. *Gally Knight*.] You do not conceive there would be any impropriety in recording much more recent historical events than those which were contemporary with the date of the building?—Not at all.

97. Colonel *Rawdon*.] Do you think that the event of Wat Tyler's rebellion would be a good subject?—Any leading event in English history would be a good subject.

98. If you found an event in that reign, or any particular reign, that would suit, you would adopt it, but especially those of the period when the Hall was built?—There would not in my opinion be any impropriety in adopting any of the great events of our national history, from the earliest periods to the present time.

99. *Chairman*.] There would be no objection to the introduction of paintings on

on a smaller scale, that is to say, of paintings ranging from our largest historical pictures of the present day to pictures of a smaller size; paintings framed, for instance, for the Speaker's state apartments, and other principal apartments?—Not the slightest.

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100. Would you recommend that?—I should.

101. Mr. *Milnes*.] Does not a number of large pictures in large frames very much alter the apparent dimensions of a room?—If the size of the frames were very large with reference to the size of the room, that would, I think, be the effect, as, on the contrary, a number of small frames would tend to increase the apparent size.

102. *Chairman*.] Would you consider the frames of pictures, in some degree, in your department as an architect, and that it would be necessary to keep them under some degree of control?—Certainly.

103. Both as to style and management?—Yes.

104. Colonel *Rawdon*.] And architectural decoration?—Yes.

105. Mr. *Blake*.] You are acquainted with some attempts that have been made in this country on a large scale to ornament buildings with painting; there is the dome of St. Paul's, and there is also Greenwich Hospital; do you consider those attempts successful?—To a certain extent I do; but I do not consider that those examples are eminently beautiful, although they certainly give an improved effect to both those buildings.

106. Do you think the effect of Saint Paul's is improved by the painting in the interior?—Yes.

107. Colonel *Rawdon*.] In the peculiar style of architecture of the 15th century which you have adopted, is it not necessary, to a certain extent, to keep up a gloomy character in the interior of it; when I say gloomy, I mean perhaps a grandeur of character, which, to a certain extent, has a sombreness about it?—It is desirable to a certain extent, in Gothic architecture, that the light should be somewhat subdued, although it is by no means necessary it should be gloomy.

108. Would you not think that variety of colours and subjects would impair in some degree the grandeur of the effect?—No, on the contrary, I think, if judiciously employed, it would very much add to it.

109. Sir *R. H. Inglis*.] Are you aware of a work of the late James Barry, for the encouragement of the Fine Arts in England, by the decoration of public buildings?—I am.

110. Are you aware of any other plan to call the public attention to the improving a taste for the fine arts, than by exhibiting upon the walls of the public buildings in England works in fresco?—I am not aware of any other plan that would be so likely to attain that object as by introducing painting and sculpture in public buildings.

111. *Chairman*.] Would it not tend to familiarize the public eye with art, if our public buildings were more decorated?—I am certainly of that opinion.

112. Colonel *Rawdon*.] Have you seen Mr. Stanfield's works at Trentham Hall?—Yes.

113. They are in compartments, are they not?—Yes.

114. Which compartments do, I understand, assist the architectural decorations and appearance of the room?—Yes; the compartments are laid out with reference to the architectural arrangements in the room.

115. They are on canvas, are they not?—Yes.

116. Mr. *Blake*.] Do you know whether there is any mode of cleaning fresco painting?—I do not.

117. *Chairman*.] The modern works to which you have referred in the Roman-catholic Chapel and at Manchester are works in fresco, are they not?—Yes.

118. Have they in any degree suffered from the smoke or damp of the town?—The painting in the Roman-catholic Chapel has suffered very materially, but from what cause I am not prepared to state; it has suffered to such an extent as to be in a great part effaced.

119. Mr. *Blake*.] Is it not generally supposed that the frescos in the Sistine Chapel have suffered materially from smoke?—I am not aware that they have; they are certainly in a dirty condition.

120. Mr. *Milnes*.] Have you ever seen any of Mr. Pugin's decorations?—Not to any extent, with the exception, perhaps, of Alton Towers.

121. Do you think that that kind of decoration which he has there applied to the chapel and the Talbot Gallery is applicable to your style of architecture?

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—His

Charles Barry, Esq. — His decorations there are quite applicable to the style of architecture of the new Houses of Parliament.

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122. *Chairman.*] The inquiry at present having been confined to painting, I wish to ask, what is your opinion as to the introduction of sculpture?—I should say that sculpture might be introduced into the same portions of the building to which I have before alluded with the best effect; it could be employed in statues placed in niches and upon pedestals, with very great effect, in all those portions of the building.

123. *Mr. Gally Knight.*] In relievos?—I fear that relievos could not be applied with any good effect.

124. *Chairman.*] Sculpture to be confined to statues and groups?—I should say, almost exclusively to statues.

125. Statues of eminent individuals?—Statues of royalty, great dignitaries of the church, and eminent statesmen; that is the class of statues I would recommend.

126. Would you exclude groups of two or three figures altogether?—I am not prepared to say I should exclude them altogether.

127. *Colonel Rawdon.*] You are aware that relievos are frequently used in the exterior portions of Gothic architecture?—Yes, in continental architecture.

128. Have you not seen relievos in church porches—Gothic church porches, as at Rouen, for instance?—Yes, very frequently; but I am not aware of the same practice having obtained to any great extent in this country.

129. Is there any portion of the external part of the building to which you think relievos would apply?—I think not.

130. *Mr. Hope.*] When you speak of relievos, I presume you do not mean single statues?—No, I allude to subjects.

131. *Mr. Milnes.*] When you say you approve of the application of sculpture to the building, do you mean sculpture in white marble, or such coloured sculpture as you find in the internal decorations of Gothic buildings?—By no means in marble, because the effect would be crude and unsatisfactory, and very inharmonious with the style of the building. I should recommend any of the best kinds of freestone, such as the Caen stone, or the Maltese stone; or the stone from Painswick in Gloucestershire, which would, in my opinion, be preferable to marble.

132. What would you say to colouring statues?—I should be rather averse to colouring them; my present feeling is, that I should be satisfied with the natural colour of those stones.

133. Are you not aware, that in the old application of sculpture to Gothic architecture, and in the late application of Mr. Pugin which I have spoken of, that the coloured statues are introduced with good effect—coloured wooden statues, I think?—I am not quite sure that I altogether approve of the effect of sculpture, so coloured.

134. *Mr. Gally Knight.*] Do you mean that you do not entirely approve of wooden statues?—I mean the colouring of either wood or stone in sculpture.

135. Do you happen to be acquainted with Roche Abbey stone?—Yes.

136. Do you not conceive that would be very suitable?—Extremely suitable.

137. Do you not consider it to be a particularly good stone, both as regards colour and durability?—For internal purposes, certainly.

138. *Mr. Blake.*] When you spoke of statues which were to be likenesses of eminent characters in English history, I suppose you contemplated a style of sculpture very different from the antique?—Somewhat different from the classical style, though not altogether so. I was contemplating the style of sculpture which may be observed in monumental shrines of the 15th and 16th centuries; that is a style of sculpture which comes very near in some instances to the antique.

139. Was it your idea to represent our eminent characters in the costumes of their own times?—I am not prepared to enter into all that detail at present.

140. *Chairman.*] Will you inform me whether I rightly understand you, that you would render both painting and sculpture entirely subservient to the producing of the highest architectural effect?—Not entirely, but to a certain extent.

141. Is that entirely your object?—It is my object, as an architect, to give the most striking effect to the building as a whole, and I think that the effect of architecture can in no way be so highly enhanced as by the arts of painting and sculpture.

142. Is

142. Is there not some danger lest thereby we should lose the opportunity of encouraging the highest efforts of painters and sculptors?—I think not.

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143. In reference to sculpture, provided sculptors were confined exclusively to single figures and historical figures, such as you have alluded to, do you think that they would be enabled to exercise the highest efforts of their genius?—I think so.

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144. Mr. *Pusey*.] Is it not matter of history that the greatest painters and sculptors have always lived in those times when the arts of painting and sculpture have been directed to the adornment of great public buildings?—Yes.

145. Mr. *Hope*.] Do you not consider that the employment of every art should be in some degree considered with a view to the general effect?—Most decidedly.

146. And that any object of art, however beautiful or meritorious in itself, that interferes with the general effect, is misplaced wherever it may happen to be found?—That is most decidedly my opinion, if such object of art is applied architectonically.

147. Colonel *Rawdon*.] Do you think there would be nothing meretricious in ornaments of that nature?—Of what nature?

148. In sculpture and painting?—No, not in the least degree.

149. *Chairman*.] You have alluded to the expediency of making experiments in Westminster Hall; would you apply those general views, as to the employment both of painting and sculpture, in giving effect to architecture?—In the event of the law courts being removed, which is quite essential to the treatment of Westminster Hall as a whole, I should say that the Hall might be appropriated to the reception of statues of eminent public men of past times, to be arranged on each side, and at a short distance from the walls, and that they should be placed with reference to the ribs of the roof: that is, a statue might be placed opposite to each rib, by which arrangement the wall would in effect be divided into sections or compartments, and so fitted for the reception of distinct subjects of painting. I merely mention this as an instance of the mode of applying the two arts with reference to architectural arrangement.

150. *Chairman*.] In that case, with reference to sculpture, you confine that branch of art to single figures?—Single statues I think would be most applicable in the situations which I have mentioned. With reference to further effect in Westminster Hall, if the proposed arrangements of painting and sculpture were adopted in connexion with a display of armorial bearings and ancient armour on the sides and above the windows, trophies and banners, &c. suspended from the roof, ornamental glass, and tessellated pavement and decorative painting, the whole would have a peculiarly striking appearance, and tend to awaken old and interesting associations connected with our national history.

151. Mr. *Milnes*.] Do you think any use could be made of the monuments in Westminster Abbey or Saint Paul's, if they were removed into Westminster Hall?—I do not.

152. Sir *Robert Inglis*.] Have you ever considered the expediency of removing the monuments from Westminster Abbey, and forming a Campo Santo for the reception of them in the immediate neighbourhood of the Abbey?—I have never considered such a proposition.

153. Mr. *Milnes*.] Would there be any fit position for any long series of alto-relievos, such as Thorwalden's Triumph of Alexander?—Such relievos would not be in character with the style of the period of architecture selected.

154. Mr. *Hope*.] How would you compose your tessellated pavement?—Of pottery.

155. Mr. *Blake*.] You mentioned, just now, ornamental glass; would that be compatible with painting in the same apartment?—It must be used with great care, so as not to produce improper lights. Now, in Westminster Hall, for instance, it could, I think, to a certain extent, be used with effect to subdue the light from the lower windows, leaving the upper windows, the dormers, free from positive colour.

156. *Chairman*.] Such as you have employed in the vestibule of the Reform Club?—No, not of that kind, but similar to the general tone and effect of the glazing of the windows called "The five Sisters" in York Cathedral, for instance.

157. Do you propose to employ any kind of decoration of an inferior class of art?—Yes; that which I have mentioned.

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158. As part of your plan?—It is not part of my plan; I should propose it as an addition to what is already approved and adopted by Parliament.

159. Colonel *Rawdon*.] Do you consider the Throne in the House of Lords as part of your plan?—Yes.

160. *Chairman*.] Is it your opinion, that it is desirable the whole of the internal decorations should be as much as possible under the control of one mind?—That is decidedly my opinion.

161. Or perhaps rather the preparation of the works of art, the subjects of course being previously adapted to their places and the buildings in which they are to be introduced?—They should I think, to a certain extent, be under the control of the architect.

162. Have you any general remarks you wish to make to the Committee?—I have nothing further to say of any importance.

163. Colonel *Rawdon*.] Is there any one portion of the building that might be experimented upon without injury to the rest?—St. Stephen's Hall I mentioned as a room which might be entirely painted without carrying it further.

164. Would that admit also of sculpture?—Yes, to a certain extent.

165. Could you give roughly the dimensions of St. Stephen's Hall?—It is 92 feet by 30 feet.

166. How is that lighted?—That would be lighted from windows in the side walls near the ceiling.

167. The 92 feet by 30, is that 92 feet the superficies of one side?—That is the length of one side.

168. Would the effect of the Hall be in any way destroyed by the compartments of that side?—I do not think it would.

169. Do I understand you to say that St. Stephen's Hall would be decorated entirely by painting and sculpture without injuring the effect of the building, supposing the rest of the building is not similarly decorated?—Yes.

170. Mr. *Milnes*.] What would be the earliest part of your building we could begin upon; I mean upon the new building?—I should say the hall and corridors at the back of the committee-rooms towards the river; but if an experiment in Westminster Hall were determined upon, there is no reason why a commencement should not be made immediately.

171. Can that be done before the removal of the law courts?—It might be commenced but not completed.

172-3. Mr. *Blake*.] As you referred to corridors, I wish to ask you the dimensions of the corridors?—They are of various lengths; I could by reference to the plan tell you exactly; but the width is the most important, which is 12 feet; they are of considerable length.

174. *Chairman*.] Are the corridors a part of the building to which the public have constant access?—Yes.

175. So that if any decoration, sculpture and painting of any kind, were introduced, it is a part of the building which would be perfectly free of access?—Yes; but I should say they are not the most favourable parts of the building for the exhibition of an experiment.

176. Mr. *Gally Knight*.] On what account?—On account of their limited width, and also on account of the mode of lighting; particularly in the upper corridor, which is lighted by windows at the usual height from the floor.

177. Can you state in how many years we may expect to see St. Stephen's Hall in a state to receive the decorations?—Probably six or seven years, because St. Stephen's Hall cannot be proceeded in until the present buildings are removed; the dining-rooms and the smoking-room, and all that range of building which is now over the crypt, must be previously pulled down; but if provision were made for that temporary accommodation elsewhere, it might be proceeded with immediately.

178. Sir *Robert Inglis*.] The order of reference is to this Committee to consider the promotion of the fine arts in connexion with the rebuilding of the two Houses of Parliament; will you state to the Committee when the two rooms for the reception of the Members of the two Houses of Parliament may be respectively ready for the reception of those two bodies?—I should say, within three or four years.

179. Colonel *Rawdon*.] Have you sufficiently considered the lines along the walls through which your flues will pass for heating the rooms?—Yes.

180. If

180. If it were necessary to open a flue, that would destroy the picture, would it not?—It might possibly injure it. *Charles Barry, Esq.*

181. Would any line of flue pass under any portion of the wall upon which you think the painting might be applied?—Yes. *18 May 1841.*

Martis, 25^o die Maii, 1841.

MEMBERS PRESENT.

Mr. Hawes.

Mr. Gally Knight.

Mr. Blake.

Sir Robert H. Inglis.

Lord Brabazon.

Mr. Ewart.

Mr. Milnes.

Colonel Rawdon.

Mr. Pusey.

B. HAWES, ESQ. IN THE CHAIR.

Sir *Martin Archer Shee*, called in; and Examined.

182. *Chairman.*] YOU are the President of the Royal Academy?—Yes.

183. You are aware that the object of this Committee is generally to encourage the fine arts in connexion with the rebuilding of the Houses of Parliament?—I am.

184. Have you at all turned your attention to the best manner of taking advantage of such an opportunity, with a view to the encouragement of art?—Of course many considerations have occurred to me on the subject; but, without knowing something more of the object which the Committee have in view, as far as relates to the peculiarities of the building, it is impossible for me, except in general terms, to express an opinion. The great object, in the promotion of art, is employment; but employment itself is not sufficient without encouragement, for they are not convertible terms: the mode in which employment can best be carried into effect, will of course depend upon a variety of circumstances, which I am not at present competent to take into consideration.

185. If a fund were provided for the employment of sculptors and painters in the decoration of the new Houses of Parliament, what would be the nature of the plan you think would be most likely to give the greatest encouragement to art?—A building erected for such a purpose as the two Houses of Parliament, and which may be called the palace of the senatorial body, would necessarily require to be adorned by productions illustrative of the history of the country, and the great characters which the country has produced; therefore obviously the employment of artists would be for the purpose of producing such illustrations; and the nature and extent of those illustrations would depend upon the space allotted for the purpose.

186. Would you resort to any particular styles of painting; for instance, fresco painting, or painting in oil?—I have not experience enough in the nature of fresco painting to be able to state precisely what I should conceive would be the effect of that style; but, as far as my knowledge goes, and as far as I can collect from what I have seen of that description of painting which approaches, in some degree, to the nature of fresco, such as scene painting, and the mode in which the Cartoons of Raffaele have been executed, I should say that fresco would not be a style to be adopted in this country, either as peculiarly suited to our climate, or consistent with the taste of the country.

187. With reference to the painting in oil, would you recommend paintings of a large or small size, upon canvas, or painting immediately upon the wall?—I should certainly recommend painting upon canvas, and not painting upon the wall; because, in the first place, I conceive there could be no difficulty as to size in executing a painting of any dimensions, and procuring canvas proportionate to the end which is required. In the next place, there can be no difficulty in placing such pictures upon walls, as has been proved in various instances;

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and, in the third place, painting on canvas furnishes a means of refreshing the picture, which cannot, I conceive, be attained with equal effect either in fresco or distemper.

188. Then assuming that painting in this style is resorted to for the purposes of embellishing the new Houses of Parliament, is there any particular plan by which you think it could be carried out?—I should suppose that the illustration of the principal events of our history, and the commemoration of the illustrious characters which its annals display, would furnish the means.

189. How would you select the artists?—That is a question of some difficulty. My general impression with respect to the promotion of the fine arts was, that competition was the best means of forwarding their improvement; but experience has proved, that the means of obtaining a competent tribunal to decide upon the merits of the competitors are not easily to be found in this country; so many difficulties stand in the way, so many obstructions, so many interests to be considered, and so many persons are to be consulted, that I think it is hardly possible to obtain a competent tribunal under any circumstances.

190. If the selection of artists were accomplished by means of competition, would there not be some danger also that artists of established reputation might decline to enter into competition?—It is that view that induces me to believe that competition will not succeed in this country, because artists of established reputation will not risk that reputation by coming before a tribunal which they do not think competent to decide upon their merits, and which may very materially injure the reputation which they have obtained, by selecting persons of inferior capacity and incompetent to the object required.

191. Mr. *Ewart.*] Why do you think the case of this country an exception to the case of other countries in which competition may be useful to the public?—From the difficulty of forming a competent tribunal to decide as to their merits. It is a question which has been in my mind influenced by the result of experience. I was so firmly impressed with the advantages resulting from competition, that in a slight work which I formerly published I stated a plan which turned entirely upon that mode of decision; but I have since then been perfectly convinced that artists of established reputation and great eminence will not submit to any tribunal which will be likely to be formed in this country for such a purpose.

192. Is it not the case that they do submit in other countries?—Certainly.

193. You think there is something peculiar in the state of feeling in this country which makes it an exception to the ordinary rule, enabling competition to be successfully made the principle of decision in foreign countries; are you aware of the mode which is adopted in France in cases of this kind?—Not particularly.

194. Sir *Robert H. Inglis.*] The question of competition has had reference to an exhibition of painting upon canvas; does it not follow, that if exercised at all it must be limited to works on canvas or paper, and cannot, by the nature of things, be applied to painting in fresco, inasmuch as the wall upon which the fresco is to be painted cannot be multiplied to suit the exigency of the competition?—I should think so.

195. Your answer, then, has proceeded upon the assumption that the ornaments to be applied to the building now in progress, so far as consists with painting, will be ornaments of painting upon canvas or paper, and not in fresco?—As far as competition is concerned, I should conceive that would be the most reasonable and likely process to produce the effect.

196. Mr. *Ewart.*] You think competition cannot take place in the case of fresco painting?—That does not follow.

197. Might not the design, at all events the preliminary part of the execution, be done without being done in fresco; might there not be a sufficient decision come to on the principle of competition, preliminary to the mere execution on the wall?—Designs to be executed in fresco may of course be the object of competition; as, for instance, the designs of the Cartoons, which were to be executed in tapestry; such designs might be furnished by artists, to be subsequently executed in fresco; but I doubt the success of the decision which would be founded on that principle, because an artist might furnish a very excellent design which might be very highly approved of, and yet be quite incompetent to execute it in fresco.

198. Might it not be done on a Cartoon previously?—Of course.

199. Of

199. Of the size of the piece to be described in fresco, so that *mutatis mutandis*, it would be the same thing?—I do not think so; I look upon it that designs executed in the manner of the Cartoons of Raffaele may be said to be an approach towards executing works of art in fresco, and that nearly the same skill that would be required in the one would be required in the other.

200. Mr. *Milnes*.] Are you aware of any great national works of this kind which were ever exposed to general competition in the great eras of Italian art?—I am not aware that competition was exercised in any great work in the best eras of modern art; competition was a course very much resorted to in ancient times.

201. You mean in classical times?—Yes.

202. *Chairman*.] In the best periods of modern art the best artists were not selected from the great body of artists by means of competition?—I believe they were not, as far as my knowledge extends; there was no competition in the case of the appointment of Raffaele to paint the Vatican, nor in the appointment of Michael Angelo.

203. Were they not selected and employed by reason of the reputation they had gained?—I believe so.

204. And when so selected, therefore left to employ their genius upon the work which they were called upon to execute with entire freedom?—I should think that would be the rational mode of proceeding.

205. Mr. *Ewart*.] In the case of competition they would exercise their right equally with entire freedom?—I cannot possibly speak as to the degree of control that might be exercised upon artists coming before a tribunal in competition, or employed and selected in confidence; I cannot say what was the degree of control exercised upon them, whether left entirely to their own genius, whether certain arrangements had not been made, or certain propositions submitted to them with which they were to comply.

206. Do you not consider that the same principle which has been adopted with regard to these very Houses of Parliament, the decoration of which it is the object of this Committee to inquire into, might be equally applied to works of art?—Of course competition might be applied to every description of art.

207. And without any injurious restriction on the genius of the artist?—I cannot answer for that; because in several instances which have come under my observation, the artists called upon to compete have been subjected to a control under which their talents were not allowed to be exercised according to their own discretion, or according to their own views of the art which they practised.

208. Then you suppose that with regard to the design of the two Houses of Parliament, there may have been an improper control exercised upon the genius of the artist?—I should think there was; I should think it an improper control to dictate to an artist the style of architecture which he is to employ in the execution of a public work.

209. Suppose there were no such dictation, and they were left entirely free, what would you then say to the principle of competition?—I should say, if a competent tribunal could be formed it would be the best means of promoting the fine arts, but for the reasons before stated, and in consequence of the experience I have had of the effects of competition in this country, and the tribunals appointed, I despair of any tribunal being constituted which would induce artists of established reputation to enter into competition, and therefore I am of opinion that such a proceeding would fail.

210. Mr. *Pusey*.] When painting is employed for the decoration of a building, will not the effect of the individual painting a good deal depend on the situation in which it is placed?—Most certainly.

211. Would it not, therefore, be difficult for parties, when looking at cartoons, and in fresco, in a public room, to judge what the effect of the fresco would be when it was placed in its intended position, with regard to the light?—Of course very difficult.

212. If we take the instance in this neighbourhood of the painting by Rubens, on the roof of the banqueting-hall at Whitehall, would not the judgment of the public be apt to be very much at fault if they saw the cartoons of those figures, which are now foreshortened according to the situation they were intended to occupy, suspended against the walls of an exhibition-room?—Of course the effect would be entirely destroyed; that would appear distortion in the one place which would be consistent with propriety in the other.

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213. Would it not therefore be almost impossible for the public to judge of any cartoons of pictures intended for such situations?—Certainly, as far as paintings on ceilings are concerned.

214. Would you extend that opinion to elevated parts of the walls, lunettes, and other situations, when the effect must in a great measure depend upon the light and the architecture?—Of course all these matters would be subject to local circumstances and local peculiarities of light and position.

215. Which would render previous judgment on the part of the uninstructed public next to impossible?—I should think very nearly.

216. *Mr. Ewart.*] Still there would be cases in which the design, at all events, of a picture might be exposed to the public view on the principle of fair competition, without the objection stated in the former question?—Of course designs submitted under favourable circumstances can in all cases be judged of to a certain extent; persons acquainted with art, conversant with the foreshortenings which are necessary in some cases, would be capable of judging of a design on a flat wall which is intended to be placed on a ceiling; but persons not conversant with these subjects, and who do not understand the foreshortenings which they require, would certainly be wholly incompetent to judge of them.

217. Before a tribunal competent to judge of the peculiarities of the case, supposing the tribunal to be well chosen, there might be freedom of competition even in the case in which you have been suggesting?—Certainly.

218. *Chairman.*] With regard to the principle of competition, must not the expediency of resorting to it as a means of selecting artists depend entirely upon whether or not the ablest artists will enter into competition?—Most certainly.

219. Should it happen therefore that artists of distinction and reputation in the country decline to enter into competition, would it not follow that the country would lose the benefit of their services?—I should think so.

220. Does it or not come within your knowledge that artists of established reputation have declined to enter into competition for public works?—Certainly.

221. Might there not be two classes of artists; for instance, one of known and established reputation who might be employed upon particular portions of the building and left entirely to the efforts of their own minds and genius, and another class of artists of less known and less established reputation who should be selected for employment in this building through the medium of competition?—Most certainly; I see no objection whatever to such a plan.

222. Would not such a plan insure this advantage, that you would obtain the assistance of the most distinguished artists, and at the same time open the field of employment to all artists of competent ability?—One class of artists, such as you have supposed, would consist of artists who have already given proofs of their ability. The second class you propose to apply to, are those who have yet to give those proofs, and of course those proofs might be obtained in the way of competition.

223. *Mr. Ewart.*] Why can the principle of competition be applied to one class of artists and not to the other?—Because the one will not enter into competition, and the other may.

224. Do you not think that while you do certainly give a kind of privilege to artists of established reputation, by excluding the principle of competition, you may fail in developing original genius by adhering to this more exclusive system?—I know of no system that can be adopted that is not liable to failure, but I believe you have a better chance of having the works in question carried into execution with the skill and ability required, by selection, in the present instance, than by competition.

225. *Mr. Blake.*] You have an objection to a system of public competition open to all artists; might there not be a modified system of competition, in which a certain select number of artists of the highest ability should be appointed to compete?—Artists of the highest reputation will not compete, and therefore that plan would not be effective.

226. Do you mean to say that the objection of artists of the highest reputation to compete would apply to a case where there was a limited competition of only a select number of artists of high reputation chosen for the purpose?—I should think it would apply to every case of competition, from the want of confidence in the tribunal that might be appointed. I do not believe that the best talent of the country would be produced by competition under any circumstances.

227. *Mr.*

227. Mr. *Gally Knight*.] You have alluded to a control to which competition is subjected, I want to understand the nature of that control. Will you therefore explain the nature of the control to which you think competition would be subjected, and which you think so objectionable?—The control which I alluded to, when the word control was introduced, was in reference to a question as to the freedom with which artists formerly exercised their talents on high occasions; I then stated that I could not take upon myself to say what was the degree of control that was exercised over them, but I mentioned as an illustration of my idea of control, the circumstance of the Committees of the Houses of Lords and Commons having required that the architects should confine themselves to the Elizabethan style, in their designs.

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228. Should there be any interference of that nature?—I conceive there should; a certain degree of control must necessarily be exercised by the employers of artists on all occasions, inasmuch as they must define what they want, and limit the expense, for it would be very extraordinary if artists were allowed to travel out of the record (if I may so express myself), and proceed without reference to the particular object required. In the case to which I have alluded, I humbly conceive the Committee exercised an injudicious control; but that is an individual opinion. It appeared to me that if it was desired to produce a building which would do honour to the country, it would have been better to have left the style of architecture to the taste, genius, and judgment of the artists, and not to have prescribed to them any particular style in which their talents were to be exercised.

229. You have mentioned the doubt that artists would have of the competency of the tribunal; do you not conceive some tribunal might be formed in which the artist would have sufficient confidence, because, after all, somebody must be appointed to give orders for the designs, whether in architecture, painting, or sculpture; those must emanate from somebody; probably it would not be deputed to a single individual; but would it be possible to imagine that a tribunal might be formed which would inspire the artist with confidence?—I did conceive it might be possible to form such a tribunal; and I stated in a publication some few years ago my ideas upon that subject; but I have so far changed my opinion that I do not think now that artists of distinguished reputation and high talent would submit to any tribunal of the kind.

230. Your opinion is that no such tribunal could be formed?—No, not so, but that artists of established reputation would not submit to such a tribunal.

231. They would condescend to receive instructions to adorn the public buildings of their country from some person or other, would they not?—I conceive that to be a very different question from the question of competition; I am quite convinced that, without considering it condescension, my brother artists would submit to every reasonable control that could be placed upon them, and anxiously acquiesce in every direction which, in fairness and candour, could be proposed to them.

232. Sir *Robert H. Inglis*.] The latter part of your answer applies to an order given by an individual, or a body of individuals, to some one particular artist, or to 10 artists in succession, for 10 different works; it excludes the idea of competition of the 10 *inter se*?—Exactly so. My idea is this: if the Government of the country were, through a Committee or otherwise, to say to our artists, we are about to form such a plan, to construct such a building, or to adopt such a means of promoting the fine arts, and we require you to furnish us with a sample of the commodity in which you deal, in order that we may select the person we think most competent to act according to our instructions, I should think that competition; and I believe, in that case, the artists of the best skill would not comply. They would decline furnishing any committee or body so appointed, with specimens of their skill, in order that one, two, or three might be selected.

233. Mr. *Gally Knight*.] But, on the other hand, they would be gratified by receiving the instructions of any such committee to contribute to the decorations of the public buildings of their country?—Of course; nothing could be more honourable, nothing more flattering to an artist than to be selected for such a purpose.

234. Mr. *Ewart*.] Then you would go upon the principle of commission, and not upon the principle of competition; you would choose a good artist, and give him a commission?—I have already said my impression is, that competition,

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when a sufficiently competent tribunal can be chosen, would be the best means of promoting the fine arts; that is my opinion. But I have, from experience, come to the conviction that competition will not do at present in this country, from the difficulty of forming such a tribunal as artists of eminence and skill will submit to.

235. If I understand you rightly, you would go on the principle of giving a commission instead of opening it to competition; that is to say, you would choose one good artist, give him an order to execute the work, and not throw the work open to general competition?—I believe, as regards the object of the Committee, the best mode would be to select a good artist, intrust to him the project that you have in view, and leave him to exercise his skill upon it; but this, like every other mode of proceeding, is liable to failure. You may fail in producing a great work, or may succeed, according to the talent of the artist and the judgment with which he is selected.

236. *Mr. Blake.*] If I understand you rightly, you do not consider it impossible to form a tribunal that would be competent to decide upon the merits of the competing artists?—I did conceive it was possible, and did form a plan of such a tribunal.

237. The difficulty you apprehend as an objection to competition is, not that it would be impossible to form a competent tribunal, but it would be impossible to induce artists to submit to such a tribunal?—I believe in this case, the best artists would not submit to competition under any circumstances.

238. Although you yourself are of opinion that a competent tribunal might be formed?—I have been of that opinion.

239. I did not understand you to say that you had changed your opinion so far as to think it impossible to form a competent tribunal?—I do not think it is impossible, it is difficult to say what is impossible; but I think it very improbable that a competent tribunal would be formed; and I believe it is quite certain the best artists would not compete under any circumstances.

240. *Mr. Milnes.*] Do you think that the appointment of any such officers as the Director des Beaux Arts in France would be of any use in resolving this question?—That would depend upon the competence of the person chosen, and the judgment with which he exercised his functions.

241. Do you think there would be any more willingness in artists of the present day to submit to a ministerial functionary of this kind than to the system of competition?—If a director of the Beaux Arts, as you have supposed, or any ministerial functionary, were to call upon artists to furnish proofs of their talent in competition, it would be precisely the same thing as if the call upon the artist had been made by a Committee or any other body; I can see no difference.

242. *Colonel Rawdon.*] If competition is the principle on which you are to act, in embellishing of the Houses of Parliament, do you expect that artists, upon the chance of having an order, would expend much time and labour, and also money, in the work on this chance?—Certainly not; it is a thing that could not be expected. The production of a great work in art requires a long time, great labour, and no inconsiderable expense; and no artist can be expected to enter upon such a project without some certainty of remuneration, in some way or other.

243. It would be desirable that they should have much time to reflect upon the subjects before they were put into execution, of course; would it not?—Of course.

244. Supposing the surface to be painted upon with an historical subject is very large, could you, from a sketch in miniature, as it were, for the subject, decide sufficiently upon the merits of that sketch, so as to say that the work ought to be executed in grand?—You might form an opinion from the merits of the sketch or design whether it was worthy of being executed in large.

245. By design you mean colour also, do you not?—Whether the sketch produced by an artist be coloured or plain, large or small, as far as the talent displayed in his design is concerned, you can of course decide whether it is good or bad; but whether the artist who has produced it, would or would not be competent to execute it on a large scale is quite a different question. Many artists are qualified to excel in small works, who are wholly incompetent to execute works of large dimensions.

246. For a great historical painting, the expense of models and costumes is very great, is it not?—Very great. When I speak of a work of art of this kind,
I mean

I mean a great work, which shall be calculated to illustrate the history of the country, and executed upon a large scale. To execute such a work requires considerable local accommodation; it requires, as you say, considerable expenditure for costumes and for models; it requires also long preparation, and a great number of previous studies; no man who understands his profession, or who has a regard for his reputation, could, I conceive, undertake to produce a great work in art, such as I have attempted to describe, under an application of two or three years.

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247. Under the circumstances you have just mentioned, you think we should not get a fine work, and that we should not find artists willing to devote their time and spend their money on the chance of having their work selected?—Certainly not.

248. Mr. *Ewart*.] You have been asked whether, if the principle of competition were adopted, artists would be deterred from incurring expense and devoting much time and labour to their works; did not the architects who furnished the designs for the Houses of Parliament, go to great expense and devote much time and labour in the preparation of their designs?—I did not understand that, as relates to expense, the question had any reference to competition: whether the work of the artist be a work proposed for competition or the result of any other process, I conceive that no artist would be justified in entering into such an expenditure as I have now stated on the chance of obtaining a commission for it.

249. With respect to the chance of obtaining a commission, does it not mean that the chance is upon the principle of competition, that it is involved in that?—Exactly. The question with respect to the architect is, I conceive, different from that which relates to the painter; architects are, generally speaking, employed in more important commissions than painters; they have means which seldom fall to the lot of painters to enjoy, for their occupation is more lucrative, and they are competent to meet expenses which the others would not prudently incur. I do not, however, conceive that the designs offered in competition by architects, as we have recently seen them, would require a degree of labour and expense in their preparation, equal to that which would be necessary for the productions either of the painter or sculptor for a similar purpose; but I confess I do not consider myself well qualified to make the comparison.

250. Mr. *Pusey*.] Do you suppose that if Raffaele had been compelled to make full sized elaborate cartoons of all his paintings on the walls of the Vatican chambers for public competition, we should now possess those immortal works?—I cannot possibly say what Raffaele would have done under these circumstances, or whether he would have entered into competition or not on the conditions stated in the question.

251. *Chairman*.] I have already called your attention to a combined plan of competition and selection. Do I understand, rightly, your opinion to be in favour of such a plan, and that you deem it practicable?—I should certainly consider it practicable. It consists of two parts, if I understand you rightly; one is, the selection of the most competent individuals to perform a certain portion of the work; the other is, to give to artists who have not hitherto displayed their powers to such an extent as to excite a full confidence in their capacity, an opportunity, by competition, to prove their skill. I conceive the two objects to be perfectly practicable.

252. Mr. *Blake*.] But if it would be difficult to obtain a competent tribunal to judge of the merits of competitors, on a system of competition; would it not be equally difficult to obtain a tribunal that would be competent to select between different artists who were to be employed?—The difficulty no doubt consists in the appointment of a person competent to perform the duty of selection. If an improper person should be chosen, of course failure would be the consequence. But if a person qualified for the task were appointed, one who would have sufficient good sense to induce him to seek assistance and information from the opinions of enlightened authorities, such an appointment might, I conceive, afford, under present circumstances, the best security for obtaining a fine work of art.

253. Do you not state it as an objection to the plan of competition, that it would be difficult to obtain a tribunal that could judge competently; and would not that objection apply equally if the tribunal is appointed to select one artist,

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or a few artists out of the whole number?—If any work of art is to be executed, it follows that some one must be appointed for that purpose; and if somebody is to be appointed, some one must choose. The difficulty is unavoidable.

254. And the difficulty applies, whether you adopt the principle of competition or not?—Of course; whether you choose incompetent persons by selection or competition, it comes to the same thing; failure would be the consequence.

255. *Mr. Ewart.*] Which do you think would give the greatest satisfaction to the public, the adoption of the principle of commission or the principle of competition?—I do not think the public are competent judges in that case.

256. *Chairman.*] There are many fine frescos, I believe, painted expressly for their situations, the finest frescos of Italy?—In the Vatican, the frescos are painted for their particular situation.

257. The selection of artists to execute works under similar circumstances by means of competition, would almost be impracticable?—I should conceive so at present in this country.

258. With regard to sculpture, is it your opinion that sculpture might also be employed in decorating the two Houses of Parliament?—I not only conceive it might be employed, but I should humbly express myself that it ought to be employed.

259. What would be your opinion as to the employment of foreign artists?—It depends upon the object the Committee have in view; if the object is to encourage the arts of our country, to elevate its character with respect to our rivals and neighbours, then I should think the proper mode would be to employ and cultivate native talent. If the object is merely to decorate the two Houses of Parliament, it follows that any artist that can effect that purpose best may reasonably be employed. But if I am correct in supposing that the object of the Committee, in the present case, is to render the opportunity which the building of the Houses of Parliament now affords, available for the promotion of the fine arts; that the object of the Committee is, not so much to forward the arts themselves, as through their influence to advance the great end, towards which the promotion of the fine arts can be considered but as a means, the civilization of our people; to give to their minds a direction which may tend to withdraw them from habits of gross and sensual indulgence; to secure and sustain the intellectual supremacy of our country, not only with respect to the present age, but with reference to posterity; and above all, to prove that we are capable of appreciating those exploits of patriotism, those exertions of wisdom and virtue which have adorned the annals of British history, and that we are not at a loss for talents worthy of being employed for their commemoration; if these are the objects which the Committee have in view, I humbly conceive that the employment of foreigners on the occasion supposed, would be inappropriate, and inconsistent with such purposes.

260. *Mr. Ewart.*] As the paintings chiefly executed in the building would refer to English historical subjects, is it not probable that an English artist would enter into such subjects with more of national feeling and of national character than a foreign artist?—I should conceive so.

261. *Lord Brabazon.*] I think you stated just now that an artist can easily execute a small work of art who was totally unequal to undertake a large one?—I believe my statement was that artists could be found to exhibit considerable skill upon a small scale, who were wholly incompetent to execute works of large dimensions.

262. What works of art upon a large scale are there in this country by living artists that would enable the Committee to make a selection of artists for any large historical work for the Houses of Parliament?—Unfortunately, there has been a total want of all encouragement for what I call the higher department of art; artists have not been employed on productions of that class; and although individual artists have by great exertions proved their talents for executing such works, there are but few examples to be referred to. Our late excellent keeper of the Royal Academy, Mr. Hilton, has produced works upon a large scale, which would have done honour to any age. Other artists have also produced works of a character which would justify the conclusion that, with the application of a proper stimulus, and employed upon noble subjects, their talents would do honour to their country.

263. Still

263. Still in any selection at this present moment there must be a great deal of chance?—Of course. Even in selecting the best artist that ever lived, you are not certain he will produce a great work; the powers of genius are not like the powers of a mechanic; he may fail, and a degree of uncertainty attaches to every operation of this kind. The only question is, whether it is judicious to make an experiment. You may not get great works by any process you may adopt; but you certainly will not get great works if you do not adopt some process for their production.

264. Colonel *Rawdon*.] Do you think there is much talent now lying dormant that would be called forth by this scheme?—I believe there are extraordinary talents in this country in every department of the art; and when I consider that wherever art has been employed and encouraged, the artists of this country have taken the lead of their competitors, I cannot for a moment doubt that if the same stimulus, the same means of excitement, were applied to them in the higher departments of art, they would exhibit equal powers.

265. Mr. *Blake*.] Are you able to offer any opinion as to the comparative durability of a fresco painting and an oil painting?—I am not so conversant with works of fresco as to be able to advance anything like a confident opinion; as far as I am capable of judging from experience of works that approach to the character of fresco, I should say oil is much more durable than fresco, particularly in our climate.

266. Mr. *Gally Knight*.] Even on walls?—Yes, on walls.

267. Mr. *Blake*.] You apply your observation to painting in oil upon canvas, not upon a wall?—Yes.

268. Do you know whether there is any mode of cleaning fresco paintings?—I am not conversant with any mode of cleaning fresco paintings.

269. Do you not think that the circumstances of this climate and the London atmosphere would be an objection to fresco?—I should conceive so; that is the reason I have given the opinion that I consider oil painting better calculated for our climate than fresco painting.

270. Mr. *Ewart*.] Has the talent of the English artist in every department, in the decorations of houses and many other departments of art, been extensively called out within the last few years?—I am not aware that the talents of the artists have been at all called out in the higher department of art in this country; in the subordinate classes of art, in what we call cabinet pictures, considerable encouragement and employment have been given.

271. Colonel *Rawdon*.] Would you call it an improper dictation to an artist, to choose the subject from history which you would wish to illustrate?—I should not call it an improper proposition to an artist, to state to him the subject you wished to have executed by him. But it would be the duty of the artist to consider if the subject were suited to the powers of his art, or to his own peculiar talent. Many persons have strange notions as to the subjects proposed for pictures; for instance, Sir Joshua Reynolds mentions, in a note to Fresnoy's *Art of Painting*, that a subject was recommended to a painter by a distinguished person, which was "what passed between James II. and the old Earl of Bedford in the Council which was held just before the revolution." The Committee will at once agree with Reynolds, who says, "this is so far from being a proper subject, that it possesses no one requisite for a picture." Good sense and discretion will, I conceive, suggest the propriety of allowing some influence in such matters to the judgment of the artist.

272. Would it not be desirable that artists should be in possession of the subjects to be completed, and also the light and position in which the work would be seen?—Of course it would be essential to the proper execution of the work that the artist should be aware of the position in which it is to be placed, and the light in which it is to be seen.

273. How would you propose the selection of subjects?—That would be matter of consideration for the person who was authorized to employ the artist, and should be determined in conjunction with them.

274. Sir *Robert H. Inglis*.] In the commencement of your examination, (Answer 175,) you referred particularly to the erection of the building now in progress as a palace for the senatorial bodies; are you aware that, legally and technically, the building in question is the palace of the Queen, and would you, looking to the tribunal which you have previously described as not possessing the confidence of the artists, namely, the tribunal to which the designs of

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the building now in progress were submitted, feel that the artists in general would have a just confidence in the decision of the Queen's Government, exercised through the department to which public buildings are generally referred?—I was not aware that, technically considered, the Houses of Parliament were the palace of the Queen; but that I conceive does not make any difference with respect to the promotion of the fine arts as connected with that building, and I believe that the artists, generally speaking, would be as contented with whatever selection might be formed by the Queen's Government, the executive for the time being, under the view that has been stated by the Chairman, namely, the appointment of an individual for that purpose, as by any other process. At the same time, in order to explain more fully what I mean in relation to this subject, I would observe, that if a member of the Administration were called upon to make a selection of artists for the purpose in question, I conceive it would be but fair to him, fair to the art, and fair to the reputation of the country, that he should be expected to take counsel from authorities properly qualified to give him advice. I should hope that such a functionary would think it judicious, would feel his authority strengthened, and his responsibility sheltered, by obtaining the opinion, for instance, of the Royal Academy, and also of the trustees of the National Gallery, as a body of gentlemen of acknowledged taste in the fine arts: these bodies, however, ought to have no power of influencing the decision, but by the information they might bring to bear upon it. The appointment of an individual to execute such an office as the Committee appears to contemplate, would necessarily materially affect the interests of art, and the reputation of the country. We know by experience, that when any particular project is set on foot in the arts, either of painting or sculpture, all sorts of intrigues are resorted to, and all kinds of engines set in motion to place the job in the hands of particular individuals; there is no instrument of influence that is not employed for that purpose; and therefore whoever may be appointed for so important a duty, ought to be provided, as far as possible, with the means of counteracting that influence, by the opinions of those who are most competent to render him assistance.

275. Mr *Ewart.*] That is, by the most eminent artists of the country?—And the most eminent judges of art.

276. Mr. *Milnes.*] You do really think that in the present state of art in this country there are artists who are competent to undertake so great a work as that which we are now endeavouring to do?—I do conceive that there is talent in the country which, properly stimulated and called forth, is competent to any exertion that can be required.

277. And you do conceive that this work would be most useful, both as showing the talents which we already possess, and as selecting and developing the talents which are now concealed?—I consider it a most favourable opportunity for calling forth the genius of our country, and promoting the fine arts to the utmost extent of which they are capable; it is the only opportunity that has occurred for many years, and if it be suffered to pass unheeded, I should say that there is no hope in this country for artists in the higher department of the arts.

278. Mr. *Ewart.*] Might not the application of the arts to the embellishment of the Houses of Parliament be useful also in inciting municipal bodies and other corporate bodies throughout the country to imitate the example of London, and to call in the fine arts also to decorate the local public buildings?—I should conceive it would be of the utmost importance to the arts; it would give an impulse which could not fail to operate throughout the whole country; it would set an example which could not fail to raise the arts in the estimation of the public; it would impress upon them the conviction that the arts formed one of the most important national interests, and that much of the enjoyment, the refinement, and the renown of a people depended on their cultivation.

279. Mr. *Blake.*] A suggestion has been made as to covering the walls of Westminster Hall with historical subjects, with figures of the size of life; do you think that such a mode of decoration would be consistent with the style of the building, and the associations connected with it?—I do not see anything in the style of the structure which should prevent works of art being placed in it.

280. Do you think it probable the general effect of the building would be improved

improved by that?—I conceive the two objects may be very well combined; the decoration of the building and the promotion of the arts; they ought in all cases to be combined; they are perfectly compatible. The true consistency, I think, depends on the appropriate character of the subjects chosen; for instance, I would not place bacchanalian scenes in a senatorial hall, or select a battle piece to decorate a church. It would appear to be the general opinion, however, that there is no inconsistency in placing trophies of war and conquest in a temple devoted to piety and peace, and yet I cannot conceive any object less appropriate to such a structure. Statues of warriors and statesmen are considered fit decorations for a cathedral, while the picture of an apostle, or a subject from sacred history, would be carefully excluded; this appears to me to be an inconsistency as extraordinary as it is injurious to the arts.

281. *Mr. Pusey.*] You have stated you think it extremely desirable that encouragement should be given in this country to the higher department of art; are you of opinion that such encouragement has succeeded where it has been given by the government of Germany?—As far as I understand what has taken place in Munich, if you allude to that, I believe considerable success has attended the efforts of the King of Bavaria in promoting the fine arts.

282. You think highly of the school of historical art which has been the result?—As far as I can judge from prints that I have seen of their works, they appear to have made considerable progress; they seem to have returned in some degree, to the old style of Albert Durer and Holbein.

283. *Mr. Ewart.*] They have imparted a national character to their historical paintings?—Yes.

284. *Colonel Rawdon.*] Do you know whether the appointment of this Committee is generally known among artists?—I am not aware whether it is or not, but I believe it is.

285. Has it excited any hopes among the artists?—It has been so recent that I am not aware whether any impression has been made by it; I believe there has been a general despondency on the subject as to the higher department of the art; and those artists who have turned their attention to that department have, I believe, given it up.

286. *Mr. Ewart.*] Can you tell whether any considerable encouragement has been given to the arts on a great scale by calling them in for the decoration of the churches in some parts of the country?—I am not aware of it.

287. Did not the Town Council of Liverpool give an order for a large picture on a sacred subject?—Yes, and Mr. Hilton, in that picture, proved his powers to execute works of the most elevated character in art; in fact, he devoted himself entirely to works of that class, and the result was, that during the last three years of his life he had not a single commission for a picture. With respect to fresco painting, an artist of considerable skill, a pupil of my own, went abroad to study his profession, and being struck with the beauties of fresco painting, he thought he would turn his mind to it, in the hope that when he returned, he could introduce it as a means of internal decoration; but on inquiring recently, as to the success of his enterprize, I learned from him that he had given it up, for he found he had no chance in competition with the upholsterer.

288. *Colonel Rawdon.*] What was his name?—Mr. Bell; he is now the director of the School of Design in Manchester, and he paid considerable attention to fresco painting.

289. Has not Mr. Briggs executed some work in fresco, in a private house?—Mr. Briggs has executed several works of great merit in the higher departments of the art, but I understand he has been obliged to lay aside the historic pencil, and have recourse to portrait painting.

290. *Chairman.*] Do you think it would be most satisfactory to artists, supposing the scheme were entertained of applying both painting and sculpture to the decoration of the interior of the new building, that a commission should be appointed to superintend it, or a responsible minister or department of the Crown, armed with proper powers?—I should conceive that a responsible minister of the Crown, subject to the condition which has been stated in the question, and before alluded to, would be more acceptable to artists than any commission that could be chosen, and more likely to be successful. I would venture to suggest, that the opinions of the bodies rather than individuals should be obtained; for instance, that instead of the opinion of the President,

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dent, the opinion of the Academy should be required, and so with respect to the trustees of the National Gallery.

291. Colonel *Rawdon*.] If several works are to be executed for one room, would it not be desirable that the work should be executed by the artist in the room itself?—Whether executed in the room or out of the room, they must be executed with reference to the place and the light in which they are to be seen; and of course, if they could be painted where they are ultimately to be placed, that would be the mode most likely to produce a good effect.

292. But by painting them separately, would you not be afraid of their having the appearance of patchwork?—That would depend upon the character of the works; if the works were in continuation, on a long surface, there might be some fear of that; but as the apartment devoted to the purpose which the Committee have in view, would, I suppose, be arranged in panels or compartments, the artists in that case would have to accommodate their designs to local circumstances.

293. The whole would be subject to one general effect?—Certainly; and unless it were a very extensive space indeed, perhaps it would be better to entrust the adornment of one room to one artist. When the apartment is of great extent, then perhaps the decorations of the different sides might be allotted to different artists.

294. If two or three artists had the adornment of one room, do you not think it might be understood with each other that they might so harmonize their work without reference to any superior order?—They might; but whether they would or not I cannot possibly say.

William Dyce, Esq. called in; and Examined.

William Dyce, Esq.

295. *Chairman*.] YOU are the Superintendent of the School of Design, under the direction of the Government?—Yes.

296. And Professor of the Theory of Arts at King's College?—Yes.

297. You have been on the Continent and visited many public buildings there?—Yes.

298. Did you find them decorated with works of art?—Yes, generally, I think.

299. Will you state some of the principal buildings that you have visited, and in which you have seen both painting and sculpture employed in their decoration?—The Louvre at Paris, the Palace at Munich, the Royal Gallery at Berlin, the Vatican at Rome, and many others.

300. Are you able to give the Committee any opinion as to the consequent effect upon the condition and quality of the fine arts in those countries, by employing artists to decorate public buildings. Has it been made the means of encouraging the fine arts?—It has; but in the case of the encouragement of art in former days, it was not a cause but the effect of a condition of art; the artists were so employed because it was the custom then to decorate palaces.

301. How were they selected?—They were selected on account of their eminence.

302. Was that eminence a consequence of public or private patronage of the arts?—Partly public and partly private; if we are to consider the employment of artists to decorate palaces private employment, to decorate, for example, the palaces of the nobility.

303. Mr. *Pusey*.] Do you consider colouring as in a great degree essential to the full effect of architectural form?—It is a difficult question to reply to in few words.

304. Has not more or less of colouring generally been considered essential to the full effect of architectural form?—It has, certainly; I believe, as matter of fact, it has been so. In all styles of architecture colour has been used as a means of giving a complete effect to the architecture.

305. Will you state to the Committee some of the principal instances which occur to you, in consequence of your researches into the history of the arts, of the general application of colour to architecture?—I can merely state that in examining specimens of the different styles of architecture, I find the use of colour.

306. Will you mention some of those specimens?—In the Byzantine architecture, for example, colour was largely employed, and in the Saxon architecture colour was also employed, and also in the Gothic and pointed styles.

307. Sir

307. Sir *Robert H. Inglis.*] Was it not also the same, so far as we can test the fact, either by record or by examination, in the case of the classic architecture?—It appears to have been so.

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308. Mr. *Blake.*] In the case of Gothic architecture, was it the usual practice to employ colouring to add to the effect of the architecture?—I think it was; we find the remains of colour in all Gothic buildings in this country, and in the buildings on the Continent it is frequently found perfect; for instance, in the Gothic cathedrals of Italy, those of Orvieto for example, and Sienna; indeed all the cathedrals of the time of Cimabue and Giotto we find ornamented with colour.

309. Sir *Robert Inglis.*] It is remarkable, is it not, in the case of the great church at Assisi?—Yes.

310. Mr. *Blake.*] Considering the principal Gothic cathedrals in this country and Germany, and looking at them in the state in which they have been for many years past, do you think that the effect of them has been in any degree owing to internal colouring; do you think the admiration they have excited has been in any degree owing to the use of colouring internally?—I think the Gothic artists intended their works should have colour upon them, but the effect they intended should be produced by means of colour, can hardly be produced upon us now, because the colour is gone in many of them.

311. Have not the buildings excited the admiration of the world, although they have not had colouring upon them?—They have.

312. Mr. *Gally Knight.*] In what part of the building? do you confine it to the roofs, or do you mean that the walls also should be decorated with painting?—All parts.

313. *Chairman.*] Has the painting of subjects been resorted to as well as the enrichments of the details of architecture, by means of colouring?—Yes.

314. I am speaking of the Gothic cathedrals?—Subjects were painted; I was going to state, that the decorations were of two kinds, merely ornamental and poetical, if I may use the expression.

315. Mr. *Blake.*] Have you seen any modern attempt at decorating Gothic buildings with colouring internally?—No, not Gothic buildings; I have seen specimens of Byzantine decoration at Munich.

316. Do you think that in order to allow full effect to Gothic architecture it would be advantageous to employ colouring?—I think so, certainly.

317. Mr. *Pusey.*] Would you state to the Committee generally what you have observed as to the employment of painting and sculpture, in aid of architecture, in Munich and other towns in Germany?—It seems to me that the manner in which the three arts of architecture and painting and sculpture are combined, is greatly advantageous to the progress of all three. The artists in those arts work with better intention than when they act separately. If the architect, for example, knows that his building is to be decorated with colour, he makes allowance for it; it saves expense, and the mouldings which, according to the practice of this country would be sculptured, are left plain and painted, the forms of ornament being produced by colour.

318. That opinion has become pretty general in Germany, has it not?—Yes.

319. It has also been acted upon?—Yes, at Berlin, Dresden, and Munich.

320. From the opportunities you have had of observing the result, are you able to state to the Committee whether it has been acted upon successfully?—I think it has.

321. What are the instances which you can mention where you think it has been most successful?—In the Gallery at Berlin it seemed to me to be quite successful.

322. In that instance the only colouring employed is on the different parts of the architecture?—Only on the architectural mouldings.

323. Can you give any instance where figure painting has been employed successfully?—At Munich I have seen most of that kind of work.

324. What are the principal instances at Munich?—There are the works in the Royal Palace by Schnorr, and the works of Cornelius in the Glyptothek, or Museum of Sculpture.

325. What class of subjects has Professor Schnorr selected for the Royal Palace?—They are subjects from the early poetry of Germany.

326. The paintings which Professor Schnorr himself has executed are chiefly from the great national poem of the Niebelungen?—Yes.

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327. What are the other works which have been executed in that palace?—There are the arabesque decorations, executed by Zimmerman, and his scholars.

328. Are there not also many apartments painted with compositions from the national poets?—I think not. There are subjects in the arabesques taken from the Greek poets; the others I have not seen, or have forgotten them.

329. Sir Robert Inglis.] All the paintings to which your attention has been called in the late questions have been under the roof, and not exposed to the external air; you are aware, of course, of a long series of frescos exposed to the open air in the corridor, extending from the new palace at Munich, and enclosing a considerable portion of the garden?—The Hof Garten, as it is called.

330. Are you aware of the date when the earliest of these works were executed?—I am not sure that I can state the exact date.

331. Do they appear to have borne exposure to the open air without considerable injury?—Yes, they seem perfectly to have resisted the action of the atmosphere.

332. Are you aware of what is the average temperature of Munich, as compared with the temperature of London?—No, I am not; there is a greater range of thermometer there than there is in London; the alternations of heat and cold are much greater.

333. Have you any reason to suppose that that which succeeds in Munich will or will not fail in London, looking to the temperature, climate, and humidity only, without reference to the action of smoke?—I should think there is every reason to suppose that what succeeds in Munich would succeed in England.

334. Does the qualification in your answer point to the difficulty of preserving any work of art which may be exposed to the open air of London, from the action of smoke?—It does.

335. Your general impression then is, that though the climate of England in general, might admit of the exposure of works of art, the particular circumstance of London, and the mineral consumed here, would render the experiment more hazardous?—It would do so, to a certain extent.

336. Mr. Pusey.] Was not the art of executing works in fresco to a considerable degree lost at the beginning of the present century?—I am not sure that it was lost; it was discontinued.

337. Had not the German artists at Rome some difficulty in acquiring a facility in the practice of the art?—They might have found difficulty; but there is no reason why they should, because there are ancient works in which the process is minutely described.

338. Is there not a mode of painting which has been recently practised, in preference to fresco, at Munich, which produces nearly the same effect?—There is a method which is termed the encaustic.

339. Can you describe that method and its advantages to the Committee?—The peculiarity consists in this: turpentine, wax, and a coarse mastic are employed as the vehicle by which the colours are laid on the wall. The proposed advantage is durability; but it does not appear to be durable; the arabesques executed by Zimmerman in the rooms already alluded to, have begun to scale from the walls. I may mention that there is another process, which has been invented by a German, the knowledge of which the King has purchased, and he has employed Schnorr to paint by this new method, which is said to have succeeded perfectly; but as yet there are no means of knowing whether it will endure or not.

340. Mr. Gally Knight.] Then what should you say as to the comparative advantages of painting in fresco or in oil on walls, as to durability?—There can be no question that fresco is most durable; lime is more durable than canvas. If the walls are to be painted upon, they must be soaked with oil; in which case there is a risk of the outer surface scaling off; in the case of fresco there is no risk of that kind, because the colours used are not affected either by the air or by the lime.

341. Chairman.] Can you state any case in which the walls have been painted in oil, and in which the colour has scaled off?—There is the celebrated picture of the Last Supper by Leonardo da Vinci, at Milan.

342. Mr. Gally Knight.] Should you say it was easy for those who have been accustomed to paint historical subjects in oil to transfer their powers to fresco?—I should think it would only require a certain amount of study; it would require a certain degree of practice.

343. Mr.

343. Mr. *Pusey*.] Has there not been a great improvement in the higher branch of art within the last few years in Germany?—I think there has. *William Dyce, Esq.*

344. Can you inform the Committee on what principle that improvement has been founded?—It is a difficult question to answer, because it involves many considerations. 25 May 1841.

345. Can you state what are the leading principles upon which that improvement has been effected?—It has been effected by different classes of artists in different ways; some have looked to religion as the cause of inspiration in the arts, others have looked to the poetry of ancient Greece as the source of inspiration, and they have gone about their studies in various ways.

346. Can you describe the most striking difference in the present and the former style of German painting?—The present style is more like the ancient Italian than the former style.

347. Is not one difference, that the mode of expression adopted is more calm and natural?—Yes, certainly it is in some respects.

348. With less of theatrical display?—No, I am not quite sure of that; modern German art is very dramatic.

349. Mr. *Ewart*.] In what respect does the modern German style more resemble the ancient Italian style?—It is very difficult to say, in few words, what the resemblance of one style to another consists in.

350. Colonel *Rawdon*.] Do you consider that the improvement in art that has taken place in Germany, is to be attributed to the encouragement which the ruling powers have given to art?—I think much of it is due to that.

351. And in Munich, more especially, do you think so?—Yes.

352. Do you expect that the arts would be very much improved in this country, if the new Houses of Parliament were to be decorated by painting and sculpture?—I think they would.

353. Mr. *Ewart*.] We have abundance of artists in this country who are capable of decorating with works in fresco the interior of the new Houses of Parliament, have we not?—I should think there is plenty of artistical talent in the country, but at present there are no fresco painters; fresco painting is a thing which requires practice, and it requires a kind of study which has not hitherto been popular among the artists; I mean the careful preparation of design.

354. Mr. *Gally Knight*.] Do you not consider that one great cause of the improvements of the German artists in later days, has been the great attention which they have paid to correct drawing?—Yes; but that is part of their improvement, rather than a cause of it.

355. Is not that a feature in their improvement?—Correct design and correct drawing is a characteristic.

Veneris, 28^o die Maii, 1841.

MEMBERS PRESENT.

Mr. Gally Knight.
Mr. Blake.
Sir R. H. Inglis.
Lord Brabazon.

Mr. Ewart.
Colonel Rawdon.
Mr. Pusey.

PHILIP PUSEY, ESQ. IN THE CHAIR.

William Dyce, Esq. called in; and further Examined.

356. *Chairman*.] CONSIDERING the respective merits of fresco and oil painting, which do you conceive to be best adapted to architectural decoration?—I certainly conceive that fresco is best adapted. *William Dyce, Esq.*

357. Why do you prefer fresco?—There are many reasons bearing generally upon the art of painting itself which I might mention; but I confine myself to

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the important consideration that fresco is suited to all situations and all kinds of light; in fact, the effect of it depends not so much upon the situation of the light as the quantity of light. A room painted in oil can only be seen in particular positions; on the contrary, a great advantage of fresco is, that on entering a room you can see the whole effect of it at once; and I believe that the first impression is the great thing in works of decorative art.

358. You mean that the glistening surface of the oil hides entirely the painting upon the wall?—I mean that in certain positions, if the surface of the wall is curved, for example, as no doubt it will be in many parts of the new Houses of Parliament, it will be impossible to see the oil picture at all.

359. It will be impossible to see even the whole of a single picture?—Yes, it will be impossible to see the whole of a panel at once if the surface be curved.

360. Can you mention any instance of the bad effect of oil painting upon walls?—There is the painted staircase of the British Museum. I believe there is no position in which the whole of that can be seen. Besides the inconvenience alluded to, I may mention, that oil painting on walls has always a black appearance, and that this is remarkably the case in one of the rooms painted by Raphael; there are some frescos and oil pictures in the same room, and the oil pictures appear quite black compared with the frescos.

361. Are not some of the paintings by the old masters in Venice an exception to that remark?—In some respects, perhaps; there are works by Paul Veronese in the Hall of the Council of Ten in the Ducal Palace which are remarkable for their lightness; but they are seen to great advantage, the room being wainscoted and of a dark colour; this, however, is not the case with all his pictures, for others in the same palace share the same fault of blackness, and the same objection holds good with regard to the works of Tintoretto; they appear extremely black.

362. Colonel *Rawdon*.] Do they appear black in consequence of their size?—I think not; the blackness appears to be more a consequence of the style, which every oil painter is tempted to adopt.

363. Tintoretto's style, you were aware, was generally a dark style?—Yes.

364. If you see a single picture in a room, it strikes you as dark?—If it is surrounded with dark objects, the darkness does not appear so much; but in a room in which the walls are painted with oil, there necessarily are objects lighter than the picture itself; perhaps I am wrong in saying that it necessarily is so, but generally it is so.

365. *Chairman*.] What do you consider to be the proper situation for the employment of oil painting?—The situation must always be made for the oil picture, I conceive; and even in that case there is very great difficulty. There is perhaps no question so difficult as the position of light in a gallery to suit pictures of all sizes; the small pictures ought to be brought near the light, and the large pictures to be far from the light; and that condition is always reversed in galleries. I would say, in addition to the remarks I have made on the effect of pictures in painted rooms, that the effect of the oil pictures by the Italian masters in churches is very disappointing. I do not know any instance of a picture that is seen to advantage in foreign churches, and I believe that it is in consequence of this that most of the fine pictures have been removed and put into positions where they can be seen. To this we may trace the formation of galleries of pictures; for at the time when the celebrated old masters lived there were no galleries; pictures were either painted for particular situations in churches or palaces, or they were pictures of devotional subjects painted for private oratories.

366. What effect do you consider the exclusive exhibition or collection of pictures in galleries to have had upon the art of painting?—I think it has influenced the direction in which the talents of artists have been exercised. They have been led to look to the more minute beauties of art,—beauties more immediately addressed to the senses; and I believe it has given rise to a certain degree of prejudice on the subject. Most of our artists consider that the business of an artist terminates in the production of a painting for the Exhibition; whereas, in former days the province of an artist was considered to extend to every object on which taste might be brought to bear.

367. Do you think that the introduction of fresco painting would have a beneficial effect on the character of national art?—Yes, I certainly think that it would, and for this reason, that in fresco a very close degree of imitation is impossible; hence the artist would be obliged to trust to higher qualities for applause, such as correct drawing, correct design, elevation of character, dramatic effect, and so on.

368. Mr.

368. Mr. *Blake*.] You spoke of the black appearance of painting in oil; may not that be owing to dirt that has accumulated upon the picture?—It may, in a certain degree, be owing to dirt; but the oil becomes itself blackened by time.

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369. With regard to Tintoretto's pictures that you refer to, were they not in a dirty state?—Not those I alluded to; there are others of his in Venice in a dirty state.

370. Do you know whether there is any mode of cleaning fresco paintings?—Yes, they may be cleaned with water or with bread; bread is the best material to clean them with; the frescos in the Vatican have been cleaned with bread.

371. Do you think they could be cleaned as effectually as oil paintings?—Yes, it is less hazardous to clean a fresco than it is to clean an oil painting.

372. Are the colours in fresco equally permanent with those used in oil painting?—They are more permanent; vegetable colours are not used in fresco painting; the only colours used are earths, and there is no vehicle but water used with the colours; the binding principle is the binding principle of the lime.

373. Is it not found that, in a great many of the frescos of Italy, the colours have a very dim and faded appearance?—Yes; I dare say it is the case in many.

374. Comparing the frescos of Italy generally with the oil paintings of the same period, do you think they have preserved their colour equally well?—I think they have preserved their colours better; as an instance, I may quote the frescos of Raphael and his oil pictures: I conceive that we have much more perfect specimens of the style of Raphael in his frescos in the Vatican than in his Transfiguration.

375. Sir *R. H. Inglis*.] Does not that depend partly upon the size of the area upon which the painting is exhibited?—The figures in the picture of the Transfiguration are larger than those of most of the frescos.

376. Does not it depend, not so much upon the size of the individual figures, as upon the area upon which the painter can exercise his power of composition; and in fresco, so far at least as it has been used by Raphael, was not the area greater than any canvas upon which he ever employed his pencil?—I think not.

377. Do not you think that the great frescos in the Vatican occupy a larger space than the Transfiguration or any other oil picture?—Certainly; the larger frescos do, but the smaller do not. There are frescos not larger than two feet wide by Raphael.

378. Do you know the composition of the painting in the Baths of Titus, whether they are such frescos as Raphael subsequently painted; the question refers to the material and the process?—The ancient Romans seem to have used two modes; they seem to have joined fresco and distemper painting together; distemper painting, I may state, is a process by which the colour is laid on, mixed with glue or size.

379. Mr. *Gally Knight*.] Laid on the surface?—Laid on the surface of the fresco picture.

380. Is it laid on when the mortar of the wall is in a moist state, or not?—I think it must have been laid on when the wall was not quite dry. It seems to have been in this way:—after they had put on the different compartments of colour and the larger ornaments, they found the plaster had got too dry to proceed with the work in fresco, and they used distemper colour, to put on the smaller ornaments.

381. Sir *R. H. Inglis*.] The frescos to which your attention has been called in the last question have a brilliancy at least equal to that of the works 12 or 14 centuries later?—They may have had at the time the baths were discovered; but I think not now, they are very much injured.

382. Does that injury arise from the exposure which has taken place within the last century?—I imagine that it may be.

383. Not from any violence?—No, I am not aware of any violence having been used.

384. Mr. *Gally Knight*.] Should you say that distemper or fresco painting was more likely to endure; or are they equally likely to endure?—The fresco is more likely to resist injury; they are both equally durable.

385. As far as regards the colouring and the atmosphere, they are both equally durable?—Yes; the pictures of the Egyptians are in distemper.

386. Mr. *Blake*.] Is not the distemper more likely to peel off?—Yes, it is liable to that; but it need not be so; I believe it is badly painted distemper that is liable to that.

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387. Has not some injury of that kind happened to the Cartoons?—One can hardly judge there, for they have been so much restored.

388. Colonel *Rawdon*.] What large work in Italy can you mention as being painted in distemper?—I do not know any large work.

389. Have you seen the small Poussins in Rome that are painted in distemper?—Yes; I understood they were in fresco.

390. Do you think that there would be the same force and power in distemper as in fresco?—No, I think it fails in that; the colours do not acquire the same clearness.

391. Therefore you think the fresco painting would be preferable, for historical illustrations, to distemper?—Yes, I think so; the old masters who used distemper used it on panels for small pictures, and it was varnished afterwards.

392. Do you think that there would be any difficulty in finding artists in this country capable of working in fresco?—I should think not.

393. Lord *Brabazon*.] Are you aware of any artists in this country who do work in fresco?—I know of three artists in this country that can paint in fresco; one artist of the name of Bell has painted a ceiling in Scotland.

394. Mr. *Ewart*.] Who are the others?—The others are Mr. Scott, and the third is myself.

395. What is the reason that distemper peels off in the way you have described?—I presume from some action of heat and moisture on the glue or size; or the size may have been too strong.

396. It is peculiar to distemper?—It is peculiar to that sort of distemper that is used for scene-painting; a very coarse kind of distemper.

397. Might that tendency be overcome?—Yes, it might, by putting on the colour much thinner, and by determining the proper strength of the glue.

398. Mr. *Gally Knight*.] Do you happen to be acquainted with the medallions in what is called King William's Quadrangle, in Hampton Court, which are exposed to the air, and which are still in a very good state of preservation?—I hardly remember them.

399. Are you acquainted with the paintings in oil in the hall and staircase of Castle Howard, I believe by Sir J. Thornhill, and which remain perfectly fresh?—No, I am not acquainted with them.

400. You stated the other day that you were not acquainted with the paintings in oil in the old houses of Charles the Second's time, in London?—No; I remember some pictures of the time of George the Third, in houses built by Sir William Chambers.

401. *Chairman*.] Your objection, I believe, to the use of oil painting on walls is not as to its durability, but as to its tendency to absorb light, and also to its reflecting surface?—Yes.

402. Mr. *Gally Knight*.] Did I not also understand you to say that you thought fresco preferable to oil, because you thought oil liable to peel off?—Yes; but the chief question is with reference to the fitness of either process for particular situations; oil pictures can only be placed in certain positions.

403. You speak with respect to the general effect as well as to the durability?—Chiefly with respect to general effect. The liability of oil painting to peel off or blister may be obviated to a certain degree, but never with certainty.

404. Mr. *Blake*.] Does not the process of fresco painting make it necessary to complete a portion of the work while the wall is still wet?—Yes, it must be done while the wall is wet.

405. Is there not a difficulty in making an alteration afterwards?—The alteration can only be made by destroying the work that is done, and doing it over again.

406. Does not that throw additional difficulty in the way of the artist?—It does, but it gives additional freshness to the work; it has more of character; works in fresco give more of the genius of the artist than works in oil.

407. Do not you think that that difficulty tends to diminish his chances of success of producing a harmonious whole?—No, because he must adopt a style of art suited to the exigencies of the process; he must leave out a great many secondary beauties that he would aim at in oil painting, and apply himself to the higher qualities of art.

408. Colonel *Rawdon*.] Have you seen any modern frescos that are as harmonious in colour as oil pictures?—I have not.

409. Can

409. Can you account for that?—The only modern frescos I have seen, with the exception of some French ones, are the German ones at Munich, and some at Berlin; they certainly want harmony of colouring, but I believe that arises from a fault in the taste of the Germans.

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410. They are crude, are they not?—They are.

411. *Mr. Ewart.*] Can you give any account of the French frescos?—The only ones I have seen are those at the Musée, on the ceiling; they seem to be better coloured than the German frescos; but some of the frescos by the old masters are beautiful in point of colour. There is one fresco by Titian, for instance, at Padua, which seemed to me to be one of the most beautiful pieces of colouring I had ever seen.

412. *Chairman.*] Where was that?—In the church of St. Antonio.

413. *Mr. Blake.*] Do not you think that the difficulty of modifying the colour after it is once laid on, tends to produce a want of harmony of colours?—No, because the artist must have designed the colouring beforehand, so that fresco is only a transcript of the artist's previous studies.

414. *Colonel Rawdon.*] Defective drawing is more seen in fresco than in oil paintings, is it not?—Yes, and that is one of the reasons why the introduction of fresco would do good to the arts of this country; that it would render attention to drawing necessary.

415. You think that the arts would be more encouraged by fresco being introduced into the decoration of the new Houses of Parliament, than oil painting?—Undoubtedly.

416. *Mr. Blake.*] Is there not a sort of mealiness and dryness in the surface of fresco painting which contrasts unfavourably with the richness of oil painting?—There is a greater dryness, but I believe the scale of colour is greater in fresco than in oil. The dark colours are richer in oil, but the light colours are heavier; they want the lightness and the air of the light colours in fresco. The fresco painter can employ more white than the oil painter does; if the oil painter attempts it to the same degree, his picture is crude.

417. *Colonel Rawdon.*] Can you get the same air in fresco painting as in oil painting?—It is got much more easily, it comes without any effort; if the artist is a tolerably good colourist, the air comes of itself, by the drying of the colours.

418. *Mr. Blake.*] If artists were to be employed to decorate the new Houses in fresco paintings who had not been accustomed to fresco painting, would not that be an experimental measure, attended with some risk, at the chance of success?—I think it would be impossible to proceed without some preliminary step; to have the Houses of Parliament decorated with fresco, there must be some opportunities given to artists, such as they have had in Munich and Rome. The German artists, when they began to paint in fresco, knew nothing of the process. A Prussian gentleman, Mr. Bartholdy, wanted to have his house done in fresco, in the old manner, and he offered to pay the expenses of a few artists then in Rome, if they would undertake to make experiments on the walls of his house, or rather the villa in which he lived, at Rome. That was the beginning of the German fresco painting. The King of Bavaria seeing this, gave encouragement to the artists, and the chief of them were employed on great works, and he offered the arcade of the Hof Garten to the inferior artists, as a place to try their skill upon. I should conceive that there are many situations in London which might be applied to the same purpose; there is, for example, the vestibule of the National Gallery, and there is the arcade of Somerset-house.

419. *Mr. Gally Knight.*] You mean, that you think it desirable that they should try their hands upon some other situations before they were employed in the decoration of the new Houses of Parliament?—Yes.

420. *Sir R. H. Inglis.*] Would the arcade or entrance of Somerset-house from the Strand be a situation in which you could recommend any artist to expose his works?—I suppose the works would not be very first-rate at the beginning, and that it would not be of great importance if they were destroyed by the action of smoke or any other cause.

421. Would the light there do justice to any one?—Yes, the place is perfectly adapted, so far as architecture and the light are concerned.

422. *Mr. Ewart.*] Whereabouts do you mean?—On the ceiling; it is divided into compartments, exactly like the *loggie* of foreign palaces.

423. *Sir R. H. Inglis.*] Are there any arcades or any other parts of buildings in Germany, or in any other continental city to which you can call the attention

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of the Committee, employed in the same way as that in which you suggest that the arcade of Somerset-house might be employed?—Yes, I should say almost every arcade I am acquainted with abroad is so employed.

424. Will you mention to the Committee any in particular?—The *loggie* in the Vatican, painted by Raphael.

425. Is that an arcade of the same sort?—It is an arcade differing only from the other in this, that it is a single row of arches; whereas there are three rows at Somerset-house.

426. Mr. *Ewart*.] Are there not some arcades at Florence ornamented in that way?—Florence I am not so well acquainted with.

427. Colonel *Rawdon*.] All the German frescos are hard, are they not?—Yes, they are, for the most part, hard and crude in style.

428. Mr. *Ewart*.] Would you recommend that part of a building which is exposed to the open air to be frescoed?—If you tried fresco in the most unfavourable situation, it would test its powers most. There is at Munich one large fresco completely exposed to the weather, not under cover; the rain falls on it; it has been painted for ten years, and is not in the least degree injured; it is a fresco painted on the Isaar Gate.

429. Is not that climate drier than this?—I suppose it is drier on the whole.

430. Colonel *Rawdon*.] In the old frescos there was a great quantity of ultramarine used?—Yes, and in the German frescos now.

431. Mr. *Ewart*.] Was there not a celebrated case in which the frescos were transferred from the wall to canvass?—Yes; I have one in my possession that has been so transferred.

432. Colonel *Rawdon*.] Are you acquainted with the painters of eminence and rising artists now in England?—I have a pretty general acquaintance with them.

433. Do you think that there is capability in this country for executing in a grand style of painting the various subjects illustrative of the events of British history?—Yes, I should think so.

434. Do you think that art would be raised in this country, and the highest powers of artists called forth, by the embellishment of parts of the new Houses of Parliament?—Yes, I should think that it would; much, however, would depend upon the way in which the art was called upon to display its powers.

435. It is then, in your opinion, a favourable opportunity for the encouragement of art?—I think so, certainly.

436. Mr. *Ewart*.] What way do you think would be the best of eliciting the powers of the artists in this country?—I should think that there ought to be no restriction; that opportunities should be given for the exercise of the art in its highest form, but that if there are other artists desirous of exercising it after a lower fashion, they should not be prevented.

437. Would you have it on the principle of competition?—I referred in my answer rather to the modes of painting than to the mode in which the artists were to be selected.

438. Colonel *Rawdon*.] Would it, in your opinion, be advisable to place the selection of subjects and the selection of artists under the direction of one painter, in order to insure the unity and harmony that are necessary to the grandeur and repose of the building?—I think that would be an advantage if we had been in this country in the habit of executing works of this kind, but I question whether it would answer in this case, being quite a novelty; it answers perfectly in Munich for one principal artist, such as Schnorr or Cornelius, to superintend great public works, because, from the system adopted there, they have a number of scholars who work under them, who understand their ideas, and give completeness to them.

439. After the manner of the old masters?—Yes; but in this country the artists are all independent of each other; each thinks of the show he is to make individually in the exhibition; and I fear that it would only end in jealousy, and all the evils that arise from jealousy, were one artist to be selected.

440. But if artists would be disposed to rival each other, would there not be a fear of the whole presenting a patchwork appearance?—I think that might be obviated by dividing the subjects into classes, and dividing the artists selected into classes; for instance, a certain wing of the building might be devoted to the illustration of the history of a particular period, and the class of artists employed to decorate that might understand one another to a certain extent, and work in concert.

441. Mr.

441. Mr. *Ewart*.] Does this unwillingness of the British artists to work under one another arise from the circumstances that they have not been employed on great works here, as they have been in Munich and other places, which form a sort of school under one great artist?—Yes; it is not exactly an unwillingness, but the want of a habit.

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442. Being employed more in England upon landscapes and smaller works, and not upon large works as in Munich, they do not form a great school with one presiding artist over it, but each man works for himself?—Yes; if fresco painting was introduced, I believe it would become necessary to introduce schools.

443. Such as those which exist in Munich?—Yes.

444. Colonel *Rawdon*.] Is there not a method of painting in oil by which you surmount the difficulty of the glare?—Yes; but only at the sacrifice of the peculiar qualities of oil painting; it takes away that on which the painter prides himself, viz. the brilliancy of the dark colours, so that it is inferior in effect to fresco, or even distemper.

445. The brilliancy must be accompanied with glare?—It depends upon the varnish. I may take this opportunity of stating, that I consider it a great architectural deformity, the hanging oil pictures in a slanting position from a wall; it is impossible to think of their union with arabesques in such a case.

446. *Chairman*.] You have stated that you think the employment of historical frescos in the new Houses of Parliament would have a beneficial effect on the higher branches of art in this country; do you think that it would also have any beneficial effect on that department of art with which you are also immediately connected, in the improvement of the art of design for our manufactures?—I think it would certainly; on the same principle that I believe the encouragement of the art of historical painting would raise the fine arts generally, I believe the encouragement of the highest kind of ornamental art would improve the lower kinds of arts of design for industry. We want, in fact, a middle class of artists; we have only at present artists of the highest sort,—those who paint pictures, and of the lowest, who make patterns of the worst description for manufactures; we want a middle class, who have the knowledge of artists and the skill of ornamentists.

447. Sir *R. H. Inglis*.] Did not the first of all artists paint both with almost equal excellence?—Certainly; according to my view, the lower kind of art is included in the higher; and I believe it is a defect in the education of artists in our days that they are not capable of executing works of that kind; and this is one of the difficulties that will be found when the new Houses of Parliament come to be decorated,—with very few exceptions we have no artists that are able to design arabesques.

448. *Chairman*.] Have you observed the beneficial effect of the union of the higher and lower departments of art in the decoration of continental palaces?—Yes, especially in those recently erected at Munich; for example, in the royal palace it is obvious that taste has been exercised on every object of furniture in the palace.

449. Mr. *Blake*.] Supposing it were not thought advisable to adopt the painting of historical subjects for the decoration of the new Houses of Parliament, do you think the decorative department of art might not be employed with advantage, without historical subjects?—Yes, certainly.

450. Would you think it advisable to employ the decorative style of painting in that case?—Yes, I should conceive so; but the decorative style includes, to a certain extent, the historical style. The arabesques are not merely ornaments of flowers and foliage, but ornaments of various kinds, including historical or poetical subjects, represented after a conventional fashion; that is to say, the representation is a real one, but the position in which the picture is placed is fanciful.

451. *Chairman*.] Have the arts of design, in relation to manufactures, been benefited in consequence of this union?—It is evident they have in France, and I should say in Prussia also; in Bavaria one has hardly any means of testing that.

452. You refer to the employment not only of painted but of sculptured ornaments, in the subordinate details of architecture, do you not?—Yes. I should say the same thing with regard to sculptured ornaments as I have said with regard to painted ornaments, that we want a middle class of artists,—a class of artists who could execute such statues as those in Henry the Seventh's Chapel, which are not good enough to be the work of first-rate sculptors, but still are sufficiently good for the purpose.

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453. Is there any other department of ornamental art which you think might be admitted in the finishing of the new Houses of Parliament?—The art of painting on glass, I think, might be greatly benefited, which is adapted to the ornamenting of rooms which might be wainscoted, or which were otherwise not well adapted to receive works of art of another kind.

454. What is the present state of that branch of art in this country?—It is not in a high state at present, but it seems to be on the advance; the art of making the colour seems to be understood sufficiently well.

455. *Sir R. H. Inglis.*] Do you think it is better understood and better practised at Munich than in England?—I believe the designing is better understood; but the mere preparation of the coloured glass I do not think is better. I believe, however, the glass used in this country is mostly German, which would seem to indicate that the German is considered the best.

456. The phrase “painting on glass” does not mean applying colours to subjects on glass, but burning-in certain colours by a chemical process?—There are different kinds of painting on glass; in some the colour is put on the surface of the glass; in others it penetrates through the whole substance.

457. By a chemical process?—By burning. But it seems to me that the defect in this country is the want of a proper understanding of the sort of design applicable to painted glass. The more real a representation becomes, the less natural it is as a painted window, for the idea of a window is destroyed.

458. Do you in that answer bear in mind the pictures, if such they may be called, in the windows of the cathedral of St. Gudule, at Brussels?—I have not seen those.

459. *Colonel Rawdon.*] Have they got the colour of the old glass?—Yes, I think so.

460. The same red?—Yes.

461. *Lord Brabazon.*] Does not Martin paint in painted glass?—Yes.

462. Are there no works of his on glass extant?—I should suppose there are.

463. *Colonel Rawdon.*] Have you been into St. George’s Church, Hanover-square, lately?—No, I have not.

464. *Mr. Blake.*] Are not coloured windows manufactured of great beauty at Munich?—Yes.

465. Do you remember the new church in one of the suburbs, where the windows are full of painted glass?—Yes; I have seen one of the windows prepared for it; they seemed to me to be quite perfect in the style of design, in the colour, and in the whole effect.

466. So as to vie with the old specimens of painted glass?—Yes.

467. *Mr. Gally Knight.*] Do not you consider that coats of arms are well suited to the decoration of windows in painted glass?—Yes, certainly.

468. And that painted glass exhibiting the coats of arms of the members of both Houses of Parliament at the time, would be a very suitable decoration for the windows of St. Stephen’s Hall?—Yes, I should think it would.

469. *Chairman.*] How would you avoid any gaudiness of effect in applying colours, and particularly strong colours, to architecture?—It can only be avoided by the harmonious arrangement of the colours; gaudiness does not depend upon the mere brightness of the colours, but upon their juxtaposition.

470. You do not consider, then, that gaudiness arises from the mere brilliancy of the colours employed, but from some want of harmony between them?—Yes.

471. What do you consider to be the correct principles of employing strong colours?—I am afraid it is impossible to state the principles in a few words, or in any words at all. There are certain contrasts of colours which are natural and agreeable, as, for example, that of red and green or orange and blue.

472. *Colonel Rawdon.*] Does not the crudity which you mention that fresco painting has, and that oil has not, often arise from not being able to glaze in fresco as you can in oil?—No, I think not.

473. Can you glaze in fresco?—A fresco picture is really produced by glazing colours; all the colours used are transparent or semi-transparent; when the picture is dry, it appears solid; but when it is wet, it appears quite transparent. I should conceive that the want of harmony or the crudeness arose from the want of skill on the part of the artist, and not from any defect in the process.

474. *Chairman.*] Have you formed any calculation as to the probable expense of carrying these decorations into effect, if they should be determined upon?—No, I think

I think it is quite impossible to form any estimate. I can state how the principal artists are paid in Munich; I understood when I was there, that Professor Schnorr was paid at about the rate of 500*l.* a year, he paying his assistants; and that, I should conceive, was about the average of the incomes of the better sort of artists in this country; not higher, I apprehend, than that; 500*l.* a year there would be about equal to 700*l.* a year in this country.

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475. His pupils, of course, receiving a much smaller remuneration?—They are either paid by him or they pay him; I am not sure how the case stands, whether they pay for being allowed to work on his pictures, or whether he pays them. With the assistance of his pupils he is able to execute an immense number of works; when I was at Munich he had, I think, six pictures on hand, generally about 20 feet long, and those were all to be executed during the three or four months when it is possible to paint in fresco; for fresco can only be painted during the summer months.

476. *Mr. Blake.*] Would that be the case with fresco in this country?—Yes; I think it would only be possible to paint in fresco from May to the end of August.

477. *Mr. Ewart.*] Does Professor Schnorr devote himself entirely to this work, or does he undertake others?—He devotes himself entirely to this work.

478. That is the condition on which he receives this amount of remuneration?—Yes; he is paid, I believe, not by the picture, but by the series of works.

479. *Colonel Rawdon.*] He executes the cartoon for the work?—The cartoon is the principal part of his work, and he is always at hand while his pupils are working, to retouch their labours.

480. *Mr. Ewart.*] Has the execution of those frescos in Bavaria created an important school of art?—Yes.

481. *Colonel Rawdon.*] I have seen artists at Munich using tracing-paper, having traced from the cartoon; they have placed that on the wall and cut through the paper, and in that way they got the design; is that the way that you would recommend?—There are various ways of making a tracing on the plaster; I do not know that one is preferable to the other; the old masters used to make an impression with the pallet-knife, or with some sharp instrument, on the soft plaster.

482. *Mr. Ewart.*] Have you turned your attention to the subject of having the works connected with the new Houses of Parliament executed on the principle of competition, or of commission?—It seems to me generally that competition is very inapplicable to painting.

483. Are you aware what is the system adopted in France, supposing there is a great public work to be executed?—No, I am not; I have heard that there have been competitions, but I am not aware with reference to what. Competition is applicable to sculpture and architecture, because in those arts the work is reproduced mechanically from the artist's model or plan; but in painting this is not the case; and supposing the painter has been successful in his sketch, it does not follow that his picture will be of equal merit, because it is not reproduced from the sketch by a mechanical process, but by artistical skill; and this is uncertain.

484. That applies to painting in general?—Yes.

485. *Colonel Rawdon.*] Then it would not be advisable, in your opinion, to mark a certain space upon the wall, and describe the subject that you wish to have executed on that certain space, and call in several artists and state to them that you wish that subject to be painted, and to ask them to compete for the execution of it?—It seems to me principally a question how to decide what artists are capable of executing the work that is required.

486. Would there be any unwillingness on the part of artists to compete for the work to be executed on that particular space which I have mentioned?—I should think not, if any proper method could be decided upon by which their comparative skill should be made known.

487. But if fresco is fixed upon, it would be impossible to have a competition?—I should think so, except certain spaces in public buildings were allowed to artists to exercise upon; it would then appear who was the best fresco painter.

488. *Mr. Ewart.*] You mean ample wall room?—Yes, on which the artists might exercise their powers as they chose.

489. *Chairman.*] You have stated that the proposed decoration of the Houses of Parliament, if adopted, would have a beneficial effect upon the manufacturing

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arts of this country ; is it your opinion, as director of the School of Design, that our manufacturing arts stand in need of all the modes of improvement which can be devised ?—Certainly ; I am decidedly of that opinion.

490. What do you consider to be the present state of our manufacturing arts of design ?—They seem to me to be in a low state ; however, as far as I can judge, they are now advancing ; they are improving daily.

491. *Mr. Ewart.*] Is there a great disposition in many of the large manufacturing and commercial towns to encourage the formation of schools of design ?—Yes, there appears to be so.

492. Many schools of design have been formed in the last few years ?—Yes, they have been formed in Birmingham, Liverpool, Manchester, and other great towns.

493. Do not you think it desirable to connect those provincial schools with the metropolitan School of Design, in order that there may be a connexion between the highest branch of art, as practised in the metropolis, and the application of the art to manufactures in the provincial towns ?—Yes, I should think so, and it is in contemplation to do so.

494. Do not you think that the decoration of the Houses of Parliament with works of art would incite the municipal bodies in the provinces and other corporate bodies to apply the arts also to the decoration of their town-halls and other public buildings ?—I should think it would be very likely to do so.

495. That would have a good effect upon the arts in general throughout the country ?—Yes, if the system of decorating public buildings were once introduced, it would be likely to be continued.

496. Might it not also tend to call into action the application of the arts to the decoration of private houses more than is the case at present ?—Yes, I should think that it might.

497. *Sir Robert Inglis.*] With reference to the employment of the fine arts in the decoration of the municipal halls throughout the country, would you recommend the employment of fresco rather than the employment of canvas, as more permanent decoration ?—I think that the question always depends upon the situation.

498. *Mr. Ewart.*] Is there a greater tendency to call in the arts to the decoration of private houses than there used to be ?—I think there is. There is a great difficulty now in supplying the demand for it, for the reason I mentioned before, that the artists are either artists of the higher class, or they are of too low a class to be of any use : painters of pictures will not condescend to paint arabesques, and the other class are unable to do it.

499. Then the painting of the Houses of Parliament would, in your opinion, create the sort of artists that we need ?—Yes, and in that view further the object of the School of Design, which is the proper school for the education of the class of artists who would execute works of that description.

500. *Colonel Rawdon.*] You stated that Professor Schnorr was paid at Munich about 500 *l.* per annum, which you state is equivalent to about 700 *l.* in this country ; do you conceive that for 700 *l.* per annum you would get the highest class of artists to give you their talents ?—I should conceive that you would of those artists who are engaged in subjects of fancy. The services of those who paint portraits would not be obtained at that sum, but I believe that it is taking a high average to state the income of the more respectable artists of this country at 500 *l.* a year.

501. You say those who paint portraits would not give you their time ; but is it not well known that some of our best portrait painters would have preferred to have painted historical subjects, and are capable of painting them ?—Yes, I believe it is the fact ; but taking the case at it stands now, they might not be willing to devote their time to a kind of work that produced only half the amount they are now receiving.

George Vivian, Esq. called in ; and Examined.

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502. *Chairman.*] I BELIEVE you were one of the Commissioners appointed to select the plan for the new Houses of Parliament ?—I was.

503. Is it your opinion that painting and sculpture may be advantageously employed

ployed in assistance to architecture?—I think no building of great importance is complete without sculpture and painting as an assistance to architecture.

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504. I believe that you have had an opportunity, in the course of your travels, of observing a great number of architectural remains?—I have been little in the east, but have visited most parts of Europe.

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505. Your observation applies to every style of architecture?—To all styles.

506. Will you be good enough to mention to the Committee some of the most remarkable instances which you recollect of the advantage of painting and sculpture applied in assistance to architecture?—It is instanced in various periods, and in different countries. It will be found that at all periods it has been used more or less, and in some very generally. In Etruria, we know from the remains that are continually being opened, that tombs were painted, and probably the dwellings were also. In Egypt we have abundance of evidence of the same taste in the temples and pyramids; and in Rome it is exemplified in Pompeii and Herculaneum, and the baths of Titus. Descending to the days of the decline and fall of art, the system of painting as aiding architecture was exhibited in mosaic and other modes; the system of painting in the Basilicas was essentially in mosaic. If we carry our observation to the period of the Goths in Italy, to the time of Theodoric, we have evidence of it in Ravenna, where we find paintings both in mosaic and fresco in many buildings of that date. It is observable again when Byzantine art prevailed and wherever the Greek Church existed, even down to the present day, as in Russia, where the use of painting was so general that it has frequently led to the suppression of architectural mouldings and ornaments in relief. Instances of this are found in the cathedrals of Moscow and Novgorod; in fact it distinguishes the Greek Church wherever I have seen it. In the middle ages, I think it is general. To instance England only, we have a host of examples of buildings where colour was used as subservient to architecture.

507. Will you be so good as to state some of those instances?—There are Salisbury, Canterbury, Rochester, Durham, Carlisle, and Winchester cathedrals, and Tewkesbury Church, Barfreston in Kent, Hengrave in Sussex, and New Shoreham and Preston. In the building we are now in, there were St. Stephen's Chapel and the Painted Chamber. Painting was also very generally used in sepulchral monuments.

508. Sir R. H. Inglis.] In your survey of the application of colours to architecture you omitted Greece; do you or do you not suppose that colour was applied by the great artists of Greece to the adornment of buildings?—Certainly, it was an omission on my part; I intended to mention it; Zahn, Semper, and Klügel, and other Germans, have published works, proving that it was used at Athens and perhaps in all the great temples of Greece; Mr. Fellowes' researches in Asia Minor have brought to light sculpture at Myra, in Lycia, entirely coloured.

509. Chairman.] Will you be so good as to mention any other instances that have come within your observation, of the application of colour to architecture?—Some others, in the middle ages, are the Campo Santo at Pisa, at Palermo the Royal Chapel, the Cathedral of Cordova, and the palace of Alhambra in Granada.

[*The Witness produced some paintings.*]

510. Sir R. H. Inglis.] When did painting succeed to mosaic as an ornament to the art?—I am not certain that mosaic was ever left off; if it was, it was soon resumed again.

511. It is now applied again to the ornament of churches?—It has been so, and continues to be used, particularly in St. Peter's at Rome. Saltsburg gives a remarkable instance, rooms remaining in the state in which they were originally painted several centuries since. I am able to show the Committee a representation (*the Witness produced the paintings*), in the castle of Saltsburg. One is among the finest specimens of painted Gothic architecture to be found; it will be observed, that the brightest of colours are used in juxtaposition (*the Witness produced a painting*). For the polychrome of the middle ages the brightest colours were used; in fact, very few half colours, or undecided tints.

512. Mr. Blake.] In this part of the doorway of the room at Saltsburg, which you have shown the Committee, is it not the fact that a great portion of the stone is left of its natural colour?—Yes, I believe it is so; the colours now have lost much of the brilliancy.

513. Is not the bright colour chiefly confined to the ground, leaving the stone to its natural colour?—I do not think the system is that.

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514. Does it not strike you that there is an advantage in leaving part of the stone of the natural colour, in order to show what the material is of which the work is made?—It depends much upon the colour of the stone; it may or it may not be; white stone makes a very strong contrast to colour, and probably may require toning down.

515. Sir R. H. Inglis.] In the Palladio style of architecture, have you any instance of colour being applied to any buildings?—To architectural mouldings I do not remember any instances.

516. Was there not a studied exclusion of colour as an ornament to building?—It was used very much in ceilings and vaults and friezes, and in cloisters; but I do not think it was part of his system of architecture; but there are innumerable instances of buildings of his period, such as the Doge's Palace, Venice, the Farnese Palace at Rome, and the Church of S. Pietro della Valle.

517. The question referred rather to the perpendicular, in the instances of Saltsburg architecture, of which you have exhibited drawings to the Committee; in reference to such perpendicular surface, you think that the Palladio school did not employ colours?—No, I think not; in some countries at that time tapestry was very much used, which has the same object; it is painting in a different way.

518. Mr. Blake.] With regard to those English churches which you mentioned as instances of the use of colouring, do you suppose that the colouring extended over a great part of the building?—I think over most of the interior, vestiges of it may be discovered in all parts; it was obliterated at the Reformation, and they have continued whitewashing and yellow-washing ever since, so that it is difficult to know what they were originally; but it is supposed that almost every church of consequence was painted; every year brings to light something new upon the subject.

519. Do not you think that if a stone vault is entirely covered by paintings, you by that means lose something of the feeling which the solid stone vault ought to produce, by concealing what the material is?—It depends upon the eye being satisfied with the strength of the vault; if it is a vault with ribs, the ribs give the appearance of strength; it does not signify how light the interstices are, and it is a very common practice to paint those, as in the cathedral of Milan. The interior of the cupolas of the cathedrals in Italy are almost invariably painted; a vault has an appearance of strength, and I do not think painting can unpleasantly detract from it.

520. Sir R. H. Inglis.] The paintings in the cathedrals to which you have last adverted, the churches of Parma for instance, have suffered greatly, have they not?—They have, I believe, been restored, more or less.

521. Do you conceive that there is anything in the climate of England generally, or in the character of that of London particularly, having reference to the coal consumed here, which would render the application of fresco painting to the interior of walls, and above all to the external walls and corridors, hazardous to a degree not experienced in other situations of equal temperature, or in more southern countries?—I should think there can be no doubt that the climate of London must be very bad for fresco painting, rendering it impracticable for exteriors.

522. Do you consider that the inferiority of the climate of London is so great as to render it unadvisable to make the experiment of applying fresco painting for the purpose of ornamenting the corridors, or other more exposed portion of the new buildings intended for the Houses of Parliament?—That is a question that depends so much upon the possibility or not of repairing it, that I am not a sufficient judge to speak to that point. I suppose oil paintings are more easily restored. I believe every painting in Venice is in oil; the salt of the atmosphere is destructive to fresco painting.

523. The great Tintoretto's at Venice are in fresco, are they not?—No; for instance, those in the Scola de St. Rocco are all in oil. Arabesque is another branch of decorative painting, which is of importance, as it may be difficult to find artists who can paint historical subjects in a large style. There are a great many instances in Italy, particularly the Palazzo del T, in Mantua, where the historical subjects are painted by Giulio Romano and his pupils, and the decorations of the walls in arabesques and friezes, which are very beautiful; I will exhibit to the Committee some drawings of these.

[The Witness exhibited to the Committee several drawings.]

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524. Mr. *Blake*.] Supposing it was not thought desirable to attempt historical subjects in large for the new Houses of Parliament, do you think this kind of decorative painting might be employed with advantage?—Certainly; and it would be much easier to find artists to execute it.

525. There would be less risk of failure?—There would be less risk; the style of ornament of course should be adapted to the character of the building.

526. But you think that that style of painting with borders of ornamental panels might be made suitable to the Gothic architecture?—Certainly.

527. Colonel *Rawdon*.] Do you think the effect of Gothic architecture is not destroyed by colours?—No; I think it is heightened by colour.

528. And the grandeur and solemnity which attaches to that style of architecture is not liable to be endangered by colours?—I think that painting heightens the effect, whether in coloured glass or other modes of painting.

529. Do not you think that the grandeur of the surface is liable to be broken up and disturbed by colour?—I think that that very breaking up is a part of the character of Gothic architecture; it is very different from classic architecture.

530. All colour must be made subservient to the architectural lines?—That would depend upon how you use it; for instance, if you use it on ribbed vaults, the architectural lines are already sufficient without making more in the painting.

531. In regard to the specimen that you have laid upon the table, of a room at Saltsburg, the colour upon that wall might be done, might it not, by very inferior artists?—Yes, it might be done by inferior artists; artists that there would be no difficulty whatever in finding in this country.

532. Mr. *Blake*.] Have you seen the paintings that are now going on in the Temple Church?—I have seen the roof, which is completed, in painting.

533. Do you think that style of painting improves the effect of the architecture?—I think it does; I think the character of ornament suits that early period of Gothic architecture.

534. Does it not so entirely conceal the stone-work of the roof, that you might suppose that the roof was composed of plaster or paper instead of stone?—I do not know that there is any object in making a vault appear heavy; I think the lighter it appears the pleasanter it is; the ribs give the strength requisite.

535. Do not you think that there is some beauty in the art that is equal to the raising of a stone roof to a very great height?—There is often a pleasure in the evidence of a difficulty overcome. I do not consider that that counterbalances the fine effect of a painted roof.

536. Has it not been generally considered that the raising of a stone roof to a great height above your head was one of the greatest sources of beauty in Gothic architecture?—I should say not; it is an object of wonder, but I do not think it can ever become a source of pleasure; a heavy object in a threatening position ought not to be a source of beauty.

537. Does it not follow that you think a wooden roof preferable to a stone one?—No, because the construction of a vault always gives an appearance of strength equal to a flat wooden roof; but in the style of the architecture of the new Parliament Houses flat roofs were very common, more so than at the time when the Temple Church was built.

538. Colonel *Rawdon*.] Have you ever thought of colours as applied to the embellishment of Westminster Hall?—It is a building well adapted for colours and for statues; but it is, with reference to painting, rather dark.

539. You think the serenity of the Hall would not be destroyed by historical subjects being painted upon the walls?—No; there is an instance at Hampton Court, in Wolsey's Hall, greatly smaller than Westminster Hall, but the same thing might be done on a larger scale; the walls there are entirely covered with tapestry.

540. Do not you think that tapestry harmonizes better with the other Gothic decorations than painting?—I should say that the principle is the same; and whether it is in tapestry, or whether painted with the hand, it is immaterial.

541. The compartments in which the pictures should be painted in Westminster Hall, should of course partake of the architectural character of the whole?—They might certainly be so arranged.

542. *Chairman*.] Is it not your opinion that Westminster Hall at present has rather

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rather a sombre, naked appearance?—Yes, and it might, by painting and sculpture and painted glass, be made much more striking than it is now.

543. Lord *Brabazon*.] Would the architectural beauty be spoilt by enlarging the windows?—That is a point in the construction that I have not looked to; I rather think that it would not; if the windows had been larger originally, it would not have detracted from the character of the building.

544. Colonel *Rawdon*.] If the windows were of painted glass, that would of course destroy the effect of oil paintings or fresco?—Yes; they would not harmonize; but glass painted, if only with genealogical subjects, would have a very good effect.

545. Lord *Brabazon*.] From your knowledge of the artists of this country, do you conceive that a sufficient number of eminent men might be found to paint the great historical works that we contemplate on the walls of Westminster Hall and the Houses of Parliament?—I should say, no; the pictures that have long been and are still most in request are of quite a different character of art, small easel pictures, and the school for historical painters on a grand scale would have yet to be formed; there are painters here, however, who have painted on walls; Mr. Eastlake, for instance, has painted a house in the Regent's Park in the character of Pompeii, with medallions and figures and arabesques, but not on a large scale, though in very good taste.

546. Then, in your opinion, it would be a hazardous experiment to order a work of extensive historical painting of any of the artists of the present day?—As far as my experience goes, I should say it would be hazardous.

547. Colonel *Rawdon*.] Do not you think that talent of that kind may be lying dormant, and that if it was called into exercise we should find a great number of persons capable of exercising it?—I have no doubt that there is plenty of talent in the country, but there has been hitherto no demand for it; it has to be formed and directed.

548. But do you draw that conclusion from the smaller works which you have seen in this country?—I have seen large works; they generally, though not always, show a want of correct drawing, which is the great defect of the English school of painting.

549. *Chairman*.] If it were determined that historical pictures should be employed in the decorating of the new Houses of Parliament, you would probably recommend that the works should be conducted very gradually?—Yes; I think that there must be a different class of artists raised up; you have to form them; it would be some years before they were formed; but it must be done in the same way it has been done at Berlin and Munich and Dusseldorf.

550. In Germany there has been a very sensible improvement in public taste as to historical paintings within the last few years?—Yes, it appears to me that it has been more rapid there than elsewhere. Though not perfect, many artists seem to possess some of the highest qualities of the art; perhaps they fail most as colourists, but in conception and design they excel.

551. Are you of opinion that both artists and the public there, have more correct notions of what the art of historical painting ought to be than they have here?—I do not know that I can answer for the public, but the pictures in the annual exhibitions of Berlin, and where I have seen them elsewhere in Germany, are of a higher order than I have seen in the exhibitions of the Academy in London.

552. Do you think that there is a tendency in the public mind in this country to improve in its taste upon these subjects?—If we are to judge by the subjects that are painted and the pictures that are sold, I should say that it seems to be what it was a few years since.

553. Do you think that such a work as is contemplated by this Committee would have a tendency to improve the public taste in this country?—I should think it must infallibly do so.

554. Colonel *Rawdon*.] English art is defective generally in drawing, is it not?—Very much so.

555. Which defect of course, exhibited upon a large space, would be so much more conspicuous?—Certainly, more conspicuous.

Veneris, 4^o die Junii, 1841.

MEMBERS PRESENT.

Mr. Benjamin Hawes.
Mr. Gally Knight.
Mr. Blake.
Sir R. H. Inglis.
Lord Brabazon.

Mr. Ewart.
Mr. Milnes.
Colonel Rawdon.
Mr. Pusey.

BENJAMIN HAWES, ESQ. IN THE CHAIR.

Charles Eastlake, Esq. called in ; and Examined.

556. *Chairman.*] YOU are a Member of the Royal Academy?—I am.

557. Are you aware of the objects entertained by this Committee, namely, to inquire into the possibility of giving encouragement to Art in connexion with the rebuilding of the new Houses?—I was not aware of the precise object ; I learn it for the first time.

558. Do you think it possible, consistently with a building of this national character and extent, to combine with it both the employment of artists, and the encouragement of art?—I should say the opportunity is a very good one.

559. Can you suggest to the Committee any scheme or plan by which the arts of this country can be promoted, in connexion with the building of the new Houses?—I should be in doubt whether fresco or oil would be fittest for such a purpose, and much would depend on the extent of surface that could be allotted.

560. *Mr. Gally Knight.*] If it was a large space?—I think fresco is generally fittest for a large surface. If the architectural arrangements are such as to require separate divisions, then detached oil pictures might be preferable. The great objection to a cycle of fresco subjects would be, that although many hands would be required, it must be under the direction of a single head.

561. *Chairman.*] That would involve, therefore, placing any particular portion of the building which was to be devoted to decoration by means of fresco painting, entirely under the control of the artist employed?—Yes, to that I imagine there is an objection ; at the same time it is the mode in which all great works of the kind have been done, not only in the great ages of the art, but in modern times ; at Munich certain cycles have been allotted to particular artists, and they have had subordinate painters under them.

562. How have those artists been selected?—Solely from their general reputation.

563. Have the subjects been in any way limited or indicated ; have they necessarily been national or historical subjects?—I think, in the instance of Munich, the subjects have been selected in a great measure with reference to the talent of the artist.

564. Has he been left unfettered in the selection of subjects?—Very much so, with that sole consideration of his particular bent, talent and capacity.

565. The style of architecture employed in the new Houses is that of the 15th century ; do you think that would be consistent with the employment of fresco painting?—That might influence the selection of subjects, or at all events, the style in which they are treated, and it might be a reason for one connected style, which would be the result of a series of frescos, as distinguished from a variety of single pictures in oil, in which each artist would be left to his own taste, and there would be a great difference of styles.

566. On the supposition that it were determined to employ painting in fresco in the decoration of the new Houses of Parliament, are there artists in this country who could be entrusted with the work, who have had experience in that branch of art?—I do not know one who has had any great experience in fresco ; but at the same time I believe the art of fresco painting is very easily acquired.

567. Would it be at all advisable to give artists an opportunity of making some experimental efforts previously?—That would be the safest plan ; I was going to say, that I happen to remember the beginning of the great talent in fresco which now exists in Germany. I was in Rome when the first efforts were made,

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which were successful at once. I should conclude from that that the technical process of fresco painting is not in itself difficult, provided the artists are previously grounded in the general principles of their art; on the other hand, a knowledge of the process of fresco is by no means necessarily accompanied with general skill in the art.

568. Were artists employed at once by the King of Bavaria who had not hitherto painted in fresco, or were any efforts made to establish a school, and to give them an opportunity of gaining experience in any way previously to their employment by the government?—I believe what first induced the King of Bavaria to have painting in fresco on a large scale done, was seeing what had been done at Rome, and that originated from the Chevalier Bartholdy employing a certain number of German artists, the best that were then in Rome, to paint a private room of his own.

569. Mr. Pusey.] Do you recollect who were the artists that were so employed?—Yes; Cornelius, Veit, Schadow, and Overbeck. There was an attempt at a landscape over one of the doors, which was unimportant, by Catel; I do not even remember whether that remained afterwards.

570. What was the next work upon which they were employed?—The next was the Villa Massimi, a more extensive work, and that was entrusted at first to two of the same artists, Overbeck and Veit; Schnorr was employed with them; the portion of the work undertaken by Veit was not completed by him; on account of the malaria prevailing in the place, he became ill, and Koch completed it.

571. In that case I believe an entire room was allotted to each artist?—Yes, and each artist completed his room, except the Dante room, which was done by more than one.

572. Was not each room devoted to the illustration of a particular poet?—Yes, one to Dante, one to Ariosto, and one to Tasso.

573. Those artists have since been employed, I believe, by different sovereigns of Germany?—Almost all of them; Cornelius and Schnorr at Munich; Overbeck is the only instance of an artist who has remained in Rome; Veit has been employed in Munich in the Stadel Institute; and Schadow is the director of the Dusseldorf School.

574. Appointed by the King of Prussia?—I conclude so.

575. Chairman.] Admitting that fresco painting has a certain freshness, and can be executed much more rapidly than oil painting, are there not some disadvantages; for instance, that it remains immovable in the event of unavoidable repairs; that it is subject to injury from the climate, particularly of England?—Yes, I should have thought that the climate was one of the most doubtful points with regard to fresco; but I consider that quite answered by the experiment that has been made at Munich, where the climate is much severer than our own. The objection of the impossibility of removal is a very great one in case of fire, or such accident. There were some of Titian's finest oil pictures destroyed in Venice on the occasion of a fire at the ducal palace; and on that occasion it happened that a fresco painting was preserved, but that was quite an accident; there is one recommendation of the mere material of fresco; it does not shine as oil pictures do, and the subject may be seen in a greater number of lights.

576. Do you attach great importance to the encouragement of fresco painting as the means of raising and improving the art in this country?—Yes, I should say that it would be a most effectual way of doing that in the end; but at the same time, I should be ready to confess that the English artists are of all others the least prepared for such a style at first.

577. Will you state to the Committee why?—I think the peculiar merits of the English school are of a nature which are perhaps the least fit to be displayed in fresco; it is true a high degree of excellence in colour is attainable in fresco; there are examples in Rome, among the frescos of Raphael, of a very high degree of excellence in colour; but the department of the art which is least attainable in fresco is *chiaroscuro*, particularly in masses; the effect is dull and opaque.

578. Mr. Pusey.] Is not one excellence likely to be produced by fresco, accuracy of drawing?—Yes; but, in admitting that English painters have not turned their attention so much to that branch of the art, I do not mean to say that they are at all inferior to any of the other schools. The Venetian painters did not paint in fresco much, precisely because they felt that their peculiar merits were

were not adapted to that style. The same may be said of the Flemish masters, the Spanish, and the Dutch. The great schools of fresco are the Florentine and Roman.

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579. Is it likely, in your opinion, that the encouragement of fresco painting might produce that excellence in this country?—I think it would in the end, and it is among the recommendations of fresco painting; and even if the first efforts were not satisfactory, we have precedents in Italy for fresco works, of considerable extent, having been destroyed when better artists appeared; for instance, some works in the Capella Sistina were destroyed to make room for Michael Angelo's Last Judgment; and the first works done in the Vatican were destroyed to make room for those of Raphael.

580. Has not the President of the Royal Academy, within the last few years, called the attention of the pupils to the necessity of paying more attention to correctness of drawing?—I think it has been generally recommended as one of the severe excellencies of the art which it is always desirable to attend to; but it may be a great question whether very great precision of form is compatible with those particular excellencies which characterise the English school, on the same principle that it has not been compatible with the excellencies of the Flemish and Venetian schools.

581. Sir R. H. Inglis.] With reference to your answers to the questions addressed to you on the subject of the relative durability of painting in fresco and painting in oil on walls, or painting in oil or with any other material, and in any other style, and on any other substance, will you state to the Committee whether it be or be not a fact that more works of art, of ancient Rome, or since the great revival, have been preserved in fresco than have been preserved in any other material?—It would require some consideration to balance the various styles, with reference to the quantity of work that has been preserved in each class; a very large proportion has, undoubtedly, been in fresco; it occurs to me, that a series of frescos at Fontainebleau have entirely perished; at the same time I should admit, that in Venice the oil pictures that decorate the different public buildings have a heavy effect, even those done by the best colourists.

582. Have we any works of ancient Rome excepting works in fresco?—There is only a doubt whether some of them may not have been painted in a peculiar kind of distemper; but of course there is no approach to oil painting, and some of the works in the catacombs are supposed to have been it encaustic. Encaustic was considered by the ancients the most durable mode.

583. But, taking into consideration the different casualties to which collections are subject, is not the safest, after all, the wall?—I should say that damp very often affects fresco, and in the course of time, from the settlement of buildings, they are apt to crack. One of the frescos by Raphael in the Vatican is fastened with a great number of nails; they have been counted, but I am afraid to say how many; some hundreds of nails are on the surface of one painting by Raphael, and they are all as liable to the same accident.

584. Chairman.] On the whole, with a view to giving the greatest encouragement to art, which should you be disposed to recommend, the decoration of the Houses of Parliament by means of fresco painting, keeping in mind the present state of our knowledge in that branch of art, or by means of oil paintings, keeping in mind the perfection attained in that branch of art by living artists?—One great advantage in oil painting would be that the employment could be more diffused. I have already said that in an extensive cycle of fresco subjects it would be absolutely necessary that there should be one directing head, and that at once supposes that the employment is not diffused; it would be very difficult for established painters of equal reputation to act in concert in that way, as it would be only possible to have a director and subordinate assistants. In the other case, of detached oil pictures, any number of artists might be employed, independent of each other.

585. Mr. Milnes.] In the great works of the Italian art, was there not always one presiding master-mind to which the whole work was subject?—Yes; I have already said that not only in the best ages of art, but in modern times, at Munich, it has been found necessary to have one director and assistants for any given cycle.

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586. Mr. *Pusey*.] When you speak of different oil pictures by different painters, not subject to any central control, are you alluding to oil paintings upon a wall, or simply to pictures in frames and against a wall?—They might be fixed to the wall permanently or painted separately; they would be the work of artists independently employed.

587. If those oil paintings were made subordinate to the architectural decoration of the room, would not the same difficulty arise as presents itself in your mind with regard to fresco painting; namely, the necessity of a central control?—Certainly; and for that reason I should say that fresco would be more desirable.

588. Mr. *Blake*.] Supposing there are several different apartments which are to be embellished with fresco paintings, would it not be possible to entrust one apartment to one superior artist and another apartment to another, so as to diffuse the patronage more generally than you have supposed possible?—It would be possible, and would meet the objection; but even then it would be desirable that the whole series should relate to one general scheme; for example, in such a situation the general subject of the history and progress of legislation would comprehend a vast variety of subjects, but still the general theme would be one, and the general style should sufficiently correspond.

589. Mr. *Milnes*.] Are there not at Munich different rooms, in the King's palace, for instance, painted in very different styles, and evidently the works of very different minds?—Yes; but the different rooms are, to a certain extent, for different uses; that may be the case here, and I am quite ready to admit that a great variety of styles would be admissible, provided they could be confined to certain cycles, so that a variety of styles should not be admitted into one and the same series, which seems to me to be objectionable.

590. Do you think that there would be any great difficulty in employing upon a work of this kind any of the great German artists?—I am not prepared to say how far they would be ready to give up their employment in Germany to come here.

591. Do you think it could be done without much offending public feeling in this country?—If there were likely to be any jealousy among the artists here, which I do not apprehend, it would be safest perhaps to call in foreign talent, which would be independent of all such interests; but I have a sufficiently good opinion of the English artists to believe that they would work in great harmony in concert, and that on that account it would not be necessary to invite a foreign painter.

592. Mr. *Blake*.] If the object is to encourage and call forth the school of art in this country of a high class, would it be consistent with that object to employ foreign artists?—I should decidedly say that it would not be the most advisable plan to employ foreigners with a view to call forth the talent of the country; the only reason for employing foreigners would be to put the English artists in the way of painting in fresco, to enable them to get over its technical difficulties; but that they could learn very easily at Munich, or any where else.

593. Mr. *Pusey*.] Would there not be this objection to the employment of foreign artists on a great national work, that each nation having a peculiar cast of countenance, the painter never entirely loses that national air in his works, and that consequently we might have events of English history represented, in which the parties had a foreign cast of countenance?—I think that is quite worth consideration; but it seems to me a still greater objection would be the difference of styles, and the impossibility of attaining that general harmony of style which would be desirable.

594. Mr. *Blake*.] Do you think that the eminent English artists would be willing to go to Munich, for the purpose of learning the art of fresco painting?—I know that many of the younger artists have already been there, and many of the younger artists in this country are very desirous of painting in fresco.

595. But I speak of artists of such eminence as would desire to be employed in a great national work?—I think I can answer for their being ready enough to take any means that would enable them to paint in fresco in a great national work.

596. Do you think the German school, in this style of painting, has such a superiority over the English as to render it necessary or very advisable to employ foreign artists upon our national works?—I have before stated that I remember the origin of the present German school in fresco; it was owing to a private individual, a Prussian, who employed some German painters at Rome to decorate his
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private apartments in fresco. There were many English noblemen and gentlemen in Rome at the same time, and it was competent to any of them to employ the English artists, their countrymen, who were in Rome at the time, to paint any room they occupied. The house this Prussian lived in was not his own; the paintings remained the property of the owner of the house; he did it entirely to encourage and bring forth the talents of his countrymen, and from that the present German school of fresco originated.

597. *Mr. Milnes.*] Has Cornelius ever been in England?—I do not know that he has; he has now accepted the situation of conservator of the Museum at Berlin.

598. *Chairman.*] Looking at the public buildings in Munich, should you be quite satisfied with the employment of that style of art in the national buildings of England?—It is now 10 years since I was at Munich. I saw the Glyptothek finished; as far as technical merit in fresco goes, I should be very glad to see the art in such perfection here.

599. Would you employ it in commemorating national and historical subjects in our public buildings exclusively?—I think that would be the best way to begin; it might be applicable to private buildings, but fresco painting, from its permanency, seems to be fittest for public buildings.

600. *Mr. Milnes.*] Do you think that it would be advisable to begin an experiment of this kind on a small scale at first; for instance, in decorating some room in the Speaker's house, or something of that kind, before you attempted any large work?—I should think that quite indispensable.

601. *Chairman.*] But with a view to the greatest encouragement of English art, would you recommend the exclusive employment of fresco painting in the new Houses of Parliament, or would you recommend that and oil painting jointly?—I can only speak from my own feeling and liking; it would be necessary to ascertain what the general feeling of English artists is, and I am not able to pronounce upon that. In order to have fine art you must have the hearts of the artists in the cause, and I cannot answer for the school generally; but I can answer most safely for their ability if they chose to undertake such a work.

602. *Colonel Rawdon.*] In a former part of your evidence you said that the large oil pictures in Venice had a heavy appearance; is that owing to the peculiar manner of Tintoretto, or to the effect of time and climate?—I should say that Tintoretto, of all the Venetian painters, is the one whose works have changed most.

603. Is that the effect of time?—He appears to have painted on a darker ground than the others; his oil pictures now often present great masses of black, that is their common defect.

604. Would you be apprehensive of the same effect upon large oil pictures in this country done by artists of the present day?—The particular change I have alluded to would, of course, depend upon the use of a particular ground, and the English painters generally paint upon a light ground. But there is one kind of accident that oil pictures are exposed to here which they are free from in Venice, and that is the smoke. I have seen oil pictures very much changed in a few years by the effect of smoke, and I imagine there is a great difference between fine oil pictures by the old masters in London and in the country, unless they are taken great care of.

605. *Mr. Milnes.*] Has not that been suggested as one of the objections against bringing the Cartoons to London?—I am not aware that it has been suggested, but I think it a very good reason.

606. *Sir R. H. Inglis.*] Was it not discovered that the Cartoons had suffered from their short stay at old Buckingham House?—I have heard that they suffered.

607. *Mr. Milnes.*] Do you think, on the whole, that there would be more probability of large oil paintings enduring under the circumstances of climate and locality in London than there would be of fresco painting?—I think that fresco painting might be more easily cleaned; the oil of itself, when once saturated, if I may say so, with the dust of London, gets very much darker than it would under other circumstances; but I should suppose that the surface of fresco might always be cleaned with bread, or some such harmless means.

608. *Colonel Rawdon.*] In the earlier part of your evidence you stated that you thought British art was hitherto not capable of executing large works?—Not large works, I only meant that the peculiar qualities that fresco requires were not such as had been developed in the English school; but I should apply the same

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observation to the Venetian school, and to all the schools of colourists; their merits in general are such as are not calculated to be displayed in fresco; on the other hand, the particular qualities which fresco requires are not likely to be studied and kept in view by colourists; but it is by no means an objection to the English school that it has not attained excellence in fresco.

609. The particular quality of excellence desirable in fresco painting is good drawing?—Precision of form, which involves beauty of form.

610. And defective drawing is rather conspicuous in English art, is it not?—I do not admit that; I only admit that the particular excellencies which the English school aims at are incompatible with precision of form; for instance, in effective pictures by colourists of all schools, where the form is very much lost, very accurate drawing throughout is superfluous.

611. Do I understand that perfect excellence in colour cannot be compatible with perfect precision of form?—It might, I think, be proved, that they are not compatible; at all events, our experience of the schools of colour shows that that is the fact; if you take the best of the Venetian painters, you find that they are not so strong in form as in colour.

612. Is it not necessary sometimes to hang oil pictures projecting forward, in order to secure advantageous light?—Yes; in general the plane of the picture should be parallel with the plane of vision, otherwise the forms which are reflected from the flat surface must of necessity be foreshortened.

613. Would not that projection forward interfere with the architectural effect of lines?—Yes; the defect to which I allude has been counteracted in some pictures. In the picture of the Last Judgment, the figures in the upper part of the picture are considerably larger than in the lower, and no doubt with a view to counteract the effect of perspective. In Correggio's cupolas, and some of the ceilings of the colourists, the figures are foreshortened as if seen from below; but the greatest painters in Italy have never represented figures on ceilings in that way, because it is an appearance not familiar to our eye, and therefore not so impressive and interesting.

614. Mr. *Milnes*.] Do you think it possible to combine fresco with portrait painting?—I should say it would be better combined with portrait painting, as Raphael has combined it, by introducing portraits into historical events.

615. Supposing any one of the large apartments was devoted to historical portraits of distinguished Englishmen, in that case you would think it better that those portraits should be in oil than in fresco?—Yes, I should say they would be better in oil if they were detached single portraits.

616. *Chairman*.] On the wall, or on canvas and suspended?—They might be let into the wall.

617. Panelled into the wall?—Yes.

618. And in unison therefore with the architecture of the room?—Yes.

619. Mr. *Milnes*.] With very slight frames?—Yes, such as the architect might think necessary.

620. Colonel *Rawdon*.] If it was necessary to make the picture project forward, how would you meet that?—That is generally sacrificed in all collections of pictures; it is only desirable that pictures should not be hung too high.

621. Mr. *Milnes*.] Do you think that the fresco paintings which would be executed by our present artists would partake of the peculiar style of the revival of art in the modern German school?—No; I do not apprehend that there is much disposition in this country generally to follow the German style.

622. But do you not think that the great success of that style at Munich, in its application to fresco, would have its effect upon the works of English artists in fresco?—Perhaps it might, and perhaps it ought; but I should say that it would be better for English artists, undertaking to paint in fresco, to look at the highest models; and I consider that the frescos of Raphael in the Vatican are very superior to anything that has been done at Munich, even in the technical process of fresco; indeed, there are one or two frescos at the Vatican which, as regards colour and all the attractive qualities of the art attainable in fresco, are superior to any of the Venetian masters, who sometimes, but rarely, painted in fresco. There are frescos by Titian at Padua which are very inferior to Raffaele's.

623. Colonel *Rawdon*.] Inferior in colour?—Yes, even in the qualities in which the Venetian school is strong. There are no finer fresco paintings in the world than the Heliodorus and the miracle of Bolsena.

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624. Mr. *Milnes*.] Then you think it would be possible to introduce a foreign school of fresco painting in England, that should be something different from the school of fresco painting in Germany?—I should hope that it would be very different, for I consider the English nation is as much entitled to have a style of its own, and to express its own feelings and national habits, as the German nation; it is impossible to see the frescos at Munich without knowing that they are the works of a German. This character is even remarkable in Cornelius's subjects from Homer.

625. But do you not think that that devotion to the early Italian and German painters, which is perhaps the foundation of the modern school of Germany, has been a great instrument in bringing to perfection the modern school of fresco painting at Munich?—No doubt of it; and I wish there was such a passion in this country, for it may be said to amount to a passion among the Germans; but I would rather that such an enthusiasm among the English artists existed with regard to Italian works of art, than with regard to the early German works. There is not enough beauty of form in the early German works of art to render them fit objects of imitation.

626. Has not the attention of artists in England during the last few years been peculiarly directed to the earlier schools of painting in Germany and in Italy?—I should say that there is such a feeling, especially as compared with the general taste in this country 30 years ago, or longer than that, in the last century. At that time the Caracci were considered the great objects of imitation, and they have very much fallen in general estimation since, which I consider a good symptom.

627. That fine work of Francesco Francia which we have just bought would not have excited the same attention 20 years ago in the artistical world that it has now done?—Certainly not.

628. Is it not therefore probable that this taste for the earlier masters will show itself, under one form or other, very strongly, in a great national work of painting?—I should think it very probable, and, to a certain extent, very desirable; but I should be sorry to see a blind imitation of any style or school; I should hope that the artists, in following the style of any time, would consider the general nature of the art itself, and estimate the models they looked to accordingly.

629. As a point of criticism, you would say that the modern German school was too imitative?—Yes, I should say that is the objection to it; at the same time, it is an experiment that has hitherto answered very well, and I should have no objection to see the same experiment made here in a judicious way.

630. Do you consider that religious feeling in Munich has had much bearing upon the revival of German art?—Opinions are very much divided upon that point in Germany (I mean on the connexion of art with religion), and there is a great war at this moment, in consequence of a publication by Overbeck, accompanying a picture of his now at Frankfort, which is called "the Triumph of Religion in Art." When that picture was completed, he published for the first time his sentiments, a manifesto of his views on art, to appear with it, and there he says that the antique statues are only to be considered as idols, and that any art produced by pagans is to be held in abhorrence. I need not say that the generality of German artists do not coincide in that view, and he has been very ably answered in the *Kunstblatt*.

631. Is not the school of Dusseldorf mostly Protestant?—I am not prepared to say; there is a great variety of painters there; the question has been agitated by the German artists very much of late years, how far the great difference in the highest moral influences which exists between Paganism and Christianity should affect the physical conditons of the arts in works devoted to the latter.

632. Do you think that the disuse in England of the application of art to religious purposes would be an impediment to giving the highest possible tone to fresco painting in any great national work?—I do not imagine that religious painting is particularly or exclusively qualified to call forth the powers of the artist for great historical works; it would only be desirable that the higher style of art should be cultivated. It can hardly be said that Michael Angelo was a religious painter; at the same time, by his accurate study of the human figure, he was enabled to treat subjects of the highest class, and able to cope with all the difficulties which the art presented. It may be said that religious subjects generally exclude the naked figure,—one of the points of study which is essential to a thorough knowledge of the art.

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633. Would not a more frequent application of art to religious purposes in England tend to elevate the general tone of art in this country?—Certainly; I understand the question to relate to the style of art, not to the consideration whether it is advisable to have pictures in churches.

634. Mr. *Ewart*.] Do you think it desirable that artists should go back as the Germans are described to have done, to imitations of earlier times, instead of freely following the genius of their own times?—Looking at what the Germans have done as an experiment, I should say it must be granted that it has been a successful experiment, and the object in theory seems to be a good one. They proposed to take up their own early art, and the early art of Europe, before it had been corrupted by a classical influence. It is very desirable that a Christian nation should have a Christian style of art; and in order to develop that purely and characteristically, it would be necessary to follow it up from the point where it was first interrupted. That I believe was originally the object of the Germans.

635. I understand you to say that their figures were German figures, and not figures of a general character that would apply to any nation or time?—Their works are more or less tinged by German taste; it may be a question how far that is desirable or not, but such is the fact.

636. Are not the designs of Flaxman more general in their nature, and less national than those of the German artists?—They are; but so abstract as to belong to no country, except perhaps the Greeks, from whom he borrowed them. It should be remembered, however, that sculpture requires a more abstract treatment than painting.

637. Mr. *Milnes*.] Do you consider the modern fresco painters in Germany to have been as successful in their colouring as in their design?—I think the works of Schnorr very successful even as regards colouring.

638. But, generally speaking, you would say that the modern fresco painters in Germany were very inferior, in colouring at least, to the great fresco painters in the Italian schools?—Yes.

639. *Chairman*.] With reference to giving the greatest encouragement to art in England at this time, and through the instrumentality of these new buildings, do you think it desirable to attempt to form a new school of art, to employ artists in a new branch of art, or to employ existing artists in that line in which they have attained their present state of perfection, and to employ them in the greatest practicable number?—I believe I stated before, that detached oil paintings which might sufficiently conform to a general scheme, would be the means of employing a great number, of admitting a great variety of styles, and of allowing the painters to be independent of each other. If the object is to employ the greatest number, oil paintings would be preferable.

640. Do you think that there would be any difficulty in framing such a general scheme, in conjunction with the architect, as should ensure the harmony and uniformity of subject and design of which you have spoken?—I am not prepared to say, the experiment would be so new; I can only express a hope that there would be the greatest disposition on the part of the artists to conform to a general scheme.

641. Mr. *Pusey*.] You are probably of opinion that the subjects adopted in painting for the new Houses of Parliament should be of an historical character?—No, I think that they might be of a more general or symbolical character, and embrace history as subordinate; I should say that the cycle in the Vatican is as good a model as any painter employed could contemplate for such a purpose.

642. Do not those pictures come within the class which is usually called historical painting?—No, the paintings which were done first in order are abstract and symbolical; they are general subjects, such as theology, philosophy, and jurisprudence.

643. The question was directed to that class of painting which is sometimes called historical, but which might more strictly be called figure painting; is there a school of painters of that class in existence at this present moment in England?—Yes, the school exists to a great extent; but I must admit that they have generally painted in small.

644. You state that there are artists capable of executing such pictures, but that you do not think that the pictures of that nature are to be found in any large numbers?—The only difference is that the artists have not painted on a very large scale generally; but I could mention many instances of large pictures having been done, and of the greatest disposition on the part of the artists to paint large pictures,

pictures, but there has been very little encouragement for that kind of art. We know, from the example of the Italian painters, that great works are first composed in small; the execution of them on a large scale is comparatively mechanical; the invention on a smaller scale is the great difficulty.

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645. If there existed any deficiency of correct drawing in a small picture, would not that deficiency become still more conspicuous when the scale was extended?—No doubt.

646. *Mr. Ewart.*] Have any English artists devoted themselves peculiarly to painting in fresco?—I believe some of the younger men have lately been in Munich for that express purpose.

647. Is there any opportunity of exhibiting their works properly under the present system of exhibition in this country?—Fresco painting, except as a mere detached experiment, cannot be exhibited, because it is not portable to any extent.

648. Have any frescos been sent for the purpose of exhibition to the Royal Academy?—I know that Mr. Dyce, this year, had the intention of sending a specimen; but whether he sent it or not I do not know.

649. Is there any mode of exhibition at present existing which would enable artists to display their talents in fresco, for the decoration of the Houses of Parliament, or must there be some special mode of exhibition, for the purpose of enabling the public to judge who would be the best artists in that mode of painting?—It seems to me that the very nature of fresco points out the answer. Fresco painting, on a large scale, is not portable; and the best way of exhibiting it would be for any number of artists to give specimens of their ability in any given space in a room allotted to the purpose, where they would be permanent on the walls. It should be generally assumed that fresco painting is not portable; it could never be a recommendation of fresco painting to show a detached portion.

650. There should be ample space in a room for the execution of such works?—Yes.

651. There should be some large walls, or places of that kind?—Yes, if there were only single figures it might do; the best works of Titian in fresco, as single figures, were on the outside of a building in Venice; but, instead of being on the outside of a building, they might be on the inside of a building.

652. *Colonel Rawdon.*] If there were various pictures, commemorative of English history, in one room, would it not be advisable to have all those pictures painted under the direction of one particular artist, in order to secure harmony?—I should say so; and I have already said that the great cycles have been generally painted in that way, under the direction of one mind, though requiring many hands.

653. Would it not be advisable that they should be executed also in the positions in which they are to be placed, on account of the light?—I do not think that is essential, it would of course only apply to oil pictures; in painting them, the light might always be contrived to be sufficiently like the ultimate mode of lighting.

654. In order to secure harmony, is it not advisable that they should be executed together by the different artists?—Yes; that end would be sufficiently attained in oil pictures by a general retouching in the place; it would be the interest of the artists to compare their works, and make them as nearly as possible in one and the same degree of effect.

655. *Mr. Milnes.*] You do not think it at all necessary that there should be any very exact harmony, either of design or colouring, between the paintings in the different parts of the building?—It would be desirable that a certain series of subject should be treated with the same feeling; but, on the other hand, it would also be desirable that the talent and peculiar feeling of each artist should be as unfettered as possible.

656. *Colonel Rawdon.*] You think this is a most favourable opportunity for the furtherance of British art?—I do; but I by no means think that opportunities have been wanting before. I could mention public buildings that might be decorated with great effect; for instance, Chelsea Hospital; Greenwich Hospital is decorated to a great extent by pictures, and it must add very much to the solace and to the enjoyment of the inmates of such places to be able to contemplate scenes in which they have been principal actors.

657. Have you ever thought of ornamenting Westminster Hall by painting?—

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I have never thought of it, so as to imagine what class of subjects would be desirable; but it seems to me to be a very good place for that purpose.

658. Is the present light sufficiently strong?—No.

659. Mr. *Ewart*.] How would you supply the additional light that is required?—From the roof, if possible; I do not know whether that is to be contrived.

660. Would that spoil the character of the building?—That is a question for an architect to determine.

661. Colonel *Rawdon*.] For the promotion of British art, in connexion with the new Houses of Parliament, would you think it advisable that a committee of direction should be appointed, to select the artists and subjects, and for the general arrangement?—For the selection of the artists, I suppose that would be the only mode; but as regards the selection of subjects, I think the artists should be left as unfettered as possible.

662. It would be desirable also that they should be in possession of their orders as long as possible before they were required to be put in execution, would it not?—Yes, in any case, but particularly in fresco, because the work may be said to be half completed before the walls are touched, the cartoons must be so thoroughly studied and finished.

663. We might have an exhibition of cartoons, and from that exhibition might be selected the prize one to be executed?—That would be hardly conclusive, because you cannot tell from a cartoon what the general powers of the artist may be; you might be able to judge of his invention and composition and drawing, but not of his powers generally.

664. Would not an exhibition of cartoons give an impetus to drawing?—Yes, certainly.

665. It would be a species of competition which you would think desirable?—Yes, I think so.

666. Mr. *Ewart*.] Would you recommend the principle of competition in the execution of a national work like this?—I have not considered the question of competition generally; I think there are objections to it; but it seems to me that it might be desirable; I have heard of objections, and I have never considered the question much; I know that there is a prejudice generally against competition; but I confess, provided you have competent judges, it appears to me to be the fairest mode of deciding.

667. *Chairman*.] Provided you can ensure that the more leading and distinguished artists will compete?—Yes; the great difficulty of inducing established artists to compete would be, that they must give up considerable works on an uncertainty.

668. Mr. *Ewart*.] Has not the study of fresco painting in this country principally taken its rise among the younger artists?—I think so; I know of some instances where young men have gone to Munich, and they are very anxious indeed to paint in fresco.

669. Mr. *Pusey*.] Can you inform the Committee who those young artists are?—I know that Mr. Dyce has gone; perhaps I should not class him with the younger artists, because he is an artist of considerable reputation, but he is one that has studied at Munich; and I could mention a student to whom I gave a letter to Schnorr at Munich, and he returned very anxious to paint in fresco; his name was O'Neil: I have heard of others, but I do not know their names; I have heard generally that several students are anxious to paint in fresco in consequence of having seen the works in Munich.

670. Mr. *Milnes*.] When you have spoken of frescos during your examination, you have referred exclusively to painting on wet mortar?—Yes, fresco means nothing else; the very name *fresco* means the *fresh* mortar, painting while the mortar is wet.

671. Is there not also painting in fresco in tempera upon dry mortar?—It is merely a distinction of terms, but I apprehend that would not be called fresco; it would be called tempera.

672. Is not the process a very unhealthy one?—Not that I am aware of. The German artists who got ill in Rome when painting the Villa Massimi were laid up in consequence of the unhealthy situation, when the malaria prevailed at a certain season. Michael Angelo suffered very much in his eyes after painting the ceiling of the Capella Sistina; but it was from lying upon his back, and looking up, Vasari says. Vasari himself suffered in the same way after painting a ceiling in Florence.

673. Must not a painter in fresco be close to the wet wall for a long time together?

gether?—Yes, but the portion he covers in the day is very small; there is not a large wet surface, it is only the portion that he thinks he can cover in one painting; the rest is dry, or nearly so.

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674. Then you think there would be no objection to fresco painting upon that score?—No, particularly if ceilings were not required to be painted.

675. Colonel *Rawdon*.] Have you ever executed any work in fresco?—Never.

676. Mr. *Milnes*.] Have you not painted a room for Mr. Bellenden Ker?—In oil, yes.

677. Will you state to the Committee by what process that was painted?—The wall being painted in oil of a light colour, I drew in the figures in red chalk, without any cartoons, and painted it in oil. In more extensive works it would be necessary to make cartoons.

678. Do you think that will last long?—As long as an oil picture; oil pictures on walls have one advantage, they can be washed and cleaned more readily than distemper.

679. But not more easily than fresco?—I should think not. Painting in oil on walls was not uncommon in Italy; it was introduced, or at least chiefly practised, by Sebastian del Piombo; Raphael intended to paint the Hall of Constantine in oil, probably in imitation of Sebastian del Piombo, but two figures only were done at the time he died; and when the works were resumed a few years later, the preparation for oil was destroyed, and the whole was painted in fresco.

680. Do not those two pictures remain painted in oil?—Yes.

681. Mr. *Gally Knight*.] Why was fresco preferred on that occasion?—It may have been because Raphael's scholars preferred fresco, and may have thought it fitter for walls; there is no evidence of the two specimens of figures painted by Raphael having suffered, but they look heavier than the frescos near them; the system of painting in oil on walls was never liked in Italy, although Sebastian del Piombo, as a Venetian and a colourist, wished to introduce it; Leonardo da Vinci painted his Last Supper in oil, it is supposed because it offered the means of retouching and finishing to a great extent in the mode which he generally practised.

682. Is the Last Supper in oil?—It is.

683. Mr. *Milnes*.] Has it been repainted in oil?—Three or four times; it happens that the various periods at which it has been retouched and repainted are all recorded by Bossi; in his work "*Del Cenacolo di Leonardi da Vinci*," the accounts are referred to.

684. Must it not have been done very unskilfully, to be in the state of obscurity in which it now is?—The picture was scarcely visible 60 years after it was painted.

685. Colonel *Rawdon*.] From what cause?—From some bad preparation of the wall for oil painting; I think from damp, because it is stated by those who have recorded their observation of it, that the picture was visible when seen in front, but not when seen from below, or in an angle, and that seems to prove that there was an efflorescence upon it, which of course would interfere less with the forms when looked at directly, but which would be like a veil over it when seen sideways.

686. From the chemical knowledge in this country, you conceive that there would be no difficulty in ascertaining the best material on which the fresco might be executed?—I think there would be no difficulty at all; and I am sure the German painters would be most ready to communicate the result of their experience; they have often offered to do so.

687. Mr. *Milnes*.] Is there any wall extant in Italy painted in oil by Sebastian del Piombo?—There is a painting in San Pietro in Montorio, in oil by him, the Flagellation of Christ, if it has not been removed of late years; it was there when I was at Rome; that was painted in oil.

688. And on the wall?—Yes. The question of painting in oil on walls is discussed in a dialogue, by a Venetian painter, and Sebastian del Piombo is instanced as the great master of that method; but in that dialogue it is disapproved of, as being an unsafe mode of painting. The book I allude to was written so early, that the experience of Leonardo da Vinci's Last Supper could hardly have been present to the writer's mind. The title of the work in question is "*Dialogo di Pittura di Messer Paolo Pino. Ven. 1548*;" it is a very small work, but contains some observations on the different modes of painting.

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689. *Colonel Rawdon.*] Do you express any decided preference for fresco over oil, for executing large works?—I think it is fittest for an extensive cycle, where one style and one connected moral principle is supposed to pervade the whole work; but in Venice the works are in oil, and in Holland they are in oil; the Stadthouse in Amsterdam is decorated with detached oil pictures, of considerable size, by Rembrandt and Vander Helst.

690. *Chairman.*] Upon canvas?—Yes, and the decoration that has been chiefly prevalent in England has been of the same kind in modern times; for instance, the pictures in Guildhall by Copley, Opie, and Northcote, are all oil pictures; so are the pictures in Greenwich Hospital.

691. Do you or do you not think that the chances of durability are greatly in favour of detached paintings on canvas and in oil, as compared with pictures on the wall?—I should say that pictures on canvas are preferable; there are inconveniences in painting on the spot in oil, because the work cannot be moved into different lights for the convenience of the operation, and therefore it would be adding uselessly to the difficulties if the pictures were painted in oil to execute them on the wall; they might be safely painted elsewhere, and finally retouched in their places.

692. *Mr. Ewart.*] You would not recommend the use of oil for parts of the building which were exposed to the outward air?—Certainly not; I have my doubts whether even fresco would do if exposed to the air.

693. *Chairman.*] Particularly in the climate of London?—Yes; the experiment has, however, been made in Munich.

694. *Mr. Milnes.*] Do you think the situation of the Houses of Parliament being so near the river, would particularly incapacitate them from being ornamented by paintings?—No, there is no objection to such a position that would not be applicable to any house in London.

695. *Sir R. H. Inglis.*] Do you consider the atmosphere of London, taking into account the coal consumed, as peculiarly unfavourable to the exhibition of fresco painting or oil painting on walls, in very exposed situations?—It is unfavourable to all modes of painting, I should say; but perhaps fresco painting might retain its freshness longer, because it could be as easily cleansed as oil, and would not be so likely to get dark.

Martis, 8^o die Junii, 1841.

MEMBERS PRESENT.

Benjamin Hawes, Esq.
Mr. Gally Knight.
Sir Robert Harry Inglis.
Lord Brabazon.
Mr. Ewart.

Mr. Milnes.
Colonel Rawdon.
Mr. Hope.
Mr. Pusey.

BENJAMIN HAWES, ESQ. IN THE CHAIR.

William John Bankes, Esq. called in; and Examined.

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696. *Chairman.*] ARE you aware of the object which this Committee has in view?—Yes, I am.

697. Is it an object which you think desirable, viz. to encourage and support art, in connexion with the rebuilding of the new Houses?—I think it would be highly undesirable to let an opportunity upon so great a scale pass without availing yourselves of it for those purposes.

698. There are public buildings abroad, both modern public buildings and public buildings of remote periods, which are decorated with painting and sculpture?—Certainly.

699. Which

699. Which you have visited?—I have.

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700. Can you give the Committee any striking instances?—The Temple of Theseus at Athens was (according to Pausanias) decorated with paintings, so was the Poicile Stoa, and so was a chamber or gallery in one wing of the Propylæum; this species of decoration was therefore employed by the Greeks, both in civil and religious edifices. Among the Egyptian remains, the halls as well as the temples were embroidered over externally and internally with both painting and sculpture. We read of paintings in the Temple at Ephesus, and since the very pillars there were the work of Scopas, it is to be presumed that their shafts or capitals exhibited something more than mere architectural details. In the Baths of Titus, masterpieces, both of sculpture and painting, have been found, and both enter into the decoration of the public edifices at Herculaneum and Pompeii.

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701. Mr. Gally Knight.] Among the Greeks were the subjects figures, or were they more what we should call picking out?—Pausanias specifies the subjects in the Temple of Theseus, and, I think, in the Propylæum also, and they are historical subjects.

702. Mr. Pusey.] In tracing architecture downwards, do you find in the various schools which arose after the decay of the Grecian and Roman architecture, that painting and sculpture still continued subsidiary to the art of building?—Certainly; in the early Christian buildings, the Basilicas for instance, paintings and mosaic were much employed, and rude efforts of sculpture; afterwards, from the very first revival of the arts, it was the case all over Italy; I would instance the great town-hall at Padua, which is painted by Giotto, the council-chamber and chapel painted about the same period at Sienna, and the church at Assisi, where the whole vaulting and walls are covered over with historical and legendary subjects, the work of Cimabue and his successors in the art. At Orvieto, and at St. Mark's in Venice, the decoration in colours is not even confined to the interior, large portions of the external façade being occupied by historical subjects in mosaic. In our own country, what was called the Painted Chamber was painted so early as the reign of Henry the Third, and on removing the plaster in the Lady Chapel of Winchester Cathedral, the whole wall is found to have been painted at an early period in compartments.

703. Chairman.] Was the Painted Chamber painted in oil or fresco?—In England we are apt to abuse the term fresco, by applying it to all paintings executed on walls; whereas the Committee are aware that it signifies only what is painted on the wet (or fresh) plaster. I doubt if that was practised in this country, and imagine therefore that, since the paintings in question were not in oil, they were in distemper, the colours mixed probably with size or white of egg, and laid on the dry wall; I remember some of them exceedingly well preserved in the sills of the windows, and others in St. Stephen's Chapel of the time of Edward the Third continued in high preservation, and very brilliant.

704. What is your opinion as to the expediency of applying fresco painting to the internal decoration of the new Houses, or parts of them?—I went to Munich last year for the express purpose of seeing what progress had been made there in the revived art of fresco painting, to which I had directed my attention a good deal in Italy (I mean to the works by the old masters there executed in that manner), and to the revived or re-invented art of encaustic painting, of which I previously knew nothing, and which has not, I think, been previously attempted since the revival of the arts. I found great works, both completed and in progress, upon both systems; but the King of Bavaria seeming rather to lean to the encaustic, and perhaps some greater facilities in the execution, and at all events a greater power of retouching, which this method presents, seem to have made it more in vogue at the present time in that capital; but Cornelius, and some of the principal professors there, seemed to entertain great doubts of its durability. I have been told that it has been stated in evidence before this Committee, that the encaustic paintings have scaled off and failed, but am disposed to doubt whether this has as yet taken place anywhere internally, since I think it would have been pointed out on the spot, or at all events would have been mentioned to me, for I was acquainted with those whose opinion was unfavourable, but they all spoke theoretically as

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to its internal durability. Externally, I am aware that there had been a failure in the encaustic painting on the pediment of the theatre, and it had, I believe, been renewed in fresco, an example that must only be cited to show that the encaustic will not bear exposure to the weather.

705. What is your opinion generally of the durability of the encaustic mode of painting?—I have no actual experience on the subject, nor has the experiment been tried long enough to enable any one to form a positive judgment as to the fastness and durability of the colours. But, independent of the opinion which I heard expressed at Munich, the little permanence which I observe in those pictures of Sir Joshua Reynolds and Gainsborough, in which they unfortunately seem to have used wax and resinous matter, gives me a great mistrust of this new or revived art; and if, on the other hand, the wax or gum is to be a means of preserving the picture, it is to be apprehended that the proportion must be very slight that can remain at the conclusion of the work, since a very intense heat is applied (I am told) to the surface when all is finished, which must dissolve and draw out a great part of the mixture that was employed. I consider that it would not be safe to apply anything so experimental to a great public work; but that the same risk will not be incurred with fresco or distemper.

706. How along ago was the first fresco painting commenced at Munich?—I apprehend upwards of 20 years.

707. In what state is that now?—Perfectly good.

708. Is there any change in the colour?—None in the internal work.

709. Is it at all exposed to injury from dirt or from smoke?—The climate of Munich is a peculiarly bad one, and very unfavourable, I should think, to works of art.

710. As compared with London, superadding the smoke of London, what should you say of the climate of Munich?—It is a climate as variable, and I think of greater extremes than our own; the superadded smoke of London, no doubt, presents an additional source of obliteration and decay, and would make any application of colour externally (even if desirable) absurd; but fresco has the advantage of enduring to be washed with a sponge without injury, for the Committee are aware that the colours are incorporated in the surface-plaster, by applying them whilst that is wet. The old mode of proceeding, and, so far as I could see, the present process in Munich, is this, after the artist has prepared his cartoon to the full size, he divides it into as many portions as it will require days in the execution; these portions necessarily differ from one another very much in size, a head for instance, requiring perhaps a whole day, whilst of backgrounds or drapery some yards may be executed in the same time: the plasterer prepares only that quantity of surface each day which the artist calculates that he can cover, and a pointed instrument passed over the cartoon, when fitted to its situation, slightly indents the outline, after which, the colours are immediately applied. It will be seen what mastery in the art is required for such a process, and with the difficulty also superadded, that both the tones of the ground itself, and of the colours that are soaked into it, are completely altered in drying. The fresco painter is therefore, perhaps, justly entitled to the highest place.

711. *Colonel Rawdon.*] Cannot the artist pass it over again?—Never.

712. *Chairman.*] Is it in your opinion of importance or not to give some public encouragement to the introduction of fresco painting into this country?—I should be very glad to see it done, and indeed I attempted it myself, for I invited Cornelius over.

713. May it not be said that private patronage is quite inadequate?—Yes, we have not sufficient space in private houses for the purpose.

714. Therefore public buildings, and especially such a public building as the new Houses, afford an opportunity which should not be neglected?—I conceive so.

715. Do you conceive that the effect would be important in this country and raise the character of art?—I think it would raise its character, and tend to expand the public taste.

716. *Mr. Pusey.*] Would it not tend to encourage our painters with regard to some of those qualities of their art in which they are deficient, such as composition and drawing?—Certainly, and grandeur of design.

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the efforts which have been made in Germany to produce a higher scale of historical art; have those efforts in your opinion succeeded?—I was surprised at what has been accomplished of late years in Munich. If I am asked to compare the works there, in point of excellence, with the works of the best times in Italy, I must honestly say, that I do not think they have equalled them; but they have obtained a very high degree of merit, one, that without having a school formed here, we should be quite unable to compete with.

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718. In many of the higher qualities of the art of historical painting you consider them to be superior to all contemporary artists, of whatever nation?—I do.

719. *Chairman.*] What means were taken by the King of Bavaria to establish a school of fresco painting at Munich?—Cornelius is the person to whom it is principally owing, and Cornelius is, I believe, not a native of Bavaria, but a Prussian subject; under the King as his enlightened protector, he opened this new walk of art, and led the way in it; he is now quitting Munich, and has an appointment at Berlin.

720. *Mr. Pusey.*] Is there not a fine example of painting combined with architecture in the All Saints Church, at Munich?—Yes, in several churches; but that struck me most; it is of the school, but not by the hand of Cornelius.

721. I believe, in that case, the ground of the pictures, both on the roof and on the walls, is in gold?—Yes.

722. Are there not large figures painted upon the gold?—Yes, and large groups of many figures, whole Scripture subjects.

723. *Sir R. Inglis.*] One-half of the pictures in the Royal Palace at Munich, consists of subjects from ancient German history?—Yes; and form a beautiful decoration to the rooms.

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727. *Chairman.*] Are there portions of the new buildings which you think might be, more appropriately than others, adorned with fresco paintings?—There are; I should say all such portions as are allotted for purposes of ceremonial and state, the Chamber of Conference, and such rooms as foreigners and ambassadors must pass to the places assigned them; such seem to be situations where the paintings would be least liable to injury, and be the most appropriately placed.

728. Those being also portions of the building the least liable to alteration?—This is one of the reasons that might perhaps dispose me rather to except the two chambers themselves, which might be disturbed by experiments in ventilation, or additional flues, or a thousand other modifications for convenience or transmission of sound.

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730. *Mr. Ewart.*] Do not you think it desirable that the paintings should be in some place where the public should have an opportunity of seeing them?—I do; I should think that if the lobbies are well lighted, they may be introduced there, care only being taken that the figures be not within reach of the hand.

731. *Colonel Rawdon.*] Might portions of Westminster Hall be usefully experimented upon in fresco painting?—It strikes me that it would be peculiarly appropriate, and something like an analogy, as to the effect, may be seen in the tapestry that has been recently placed in the Hall at Hampton Court.

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734. The paintings of Mantegna at Hampton Court are in distemper?—Yes; and are among the earliest and finest examples for a decoration upon walls in continuity.

735. They have stood very well?—The colours have stood very well, but they are on paper, and that has decayed in many parts.

736. *Chairman.*] With reference to the comparative power and effect of oil and fresco painting when artificially lighted, what is your opinion?—My opinion is, that fresco has the advantage; the varnish upon oil, and the extreme depth of the shadows make it very unavailable by candlelight, as may be observed at Venice, where almost all the great decorative works are in oil; in contradistinction, I would cite the Farnese Gallery at Rome, which I have seen illuminated at night, and the pictures were quite as well seen as by daylight.

737. Was the light specially adapted to the illumination of fresco pictures?—No, it was for a great fête given by the Neapolitan ambassador; it was as bright as day; but I am persuaded that no quantity nor arrangement of artificial light could have made a room painted in oils look as that room did.

738. You would not exclude oil paintings as one means of encouraging art in the new buildings?—By no means; it has considerable advantages over the other, especially in the depth and richness of tone of which it is capable: oil painting can produce more illusion.

739. Are there parts of the building, for instance, the Speaker's state apartments, which perhaps might be devoted entirely to oil paintings?—As a general rule, perhaps the safest might be to confine the works in oil to such apartments as are most seen by day, and to allot those which are used for evening purposes to fresco or distemper.

740. As paintings on the wall?—I am afraid that oil painting would not stand upon the wall in our climate. If oil painting is employed, you must be content, as at Venice, to stretch canvas, and paint upon that.

741. It fits into the wall?—Precisely, it appears as the surface of the wall, but is just relieved from it far enough to avoid the damp. The rich ceilings in Venice also have their compartments on canvas, and so are those of Rubens at Whitehall.

742. *Mr. Ewart.*] Are those at Greenwich upon canvas?—No, I believe not, nor several at Hampton Court; but I remember those in the dome of St. Paul's in a most dilapidated state, till they were repaired and renewed.

743. *Chairman.*] On the supposition that it were determined to encourage fresco painting, what course would you think most advisable; to endeavour to give existing artists an opportunity of studying in foreign schools, and applying themselves to new branches of art, or would you think it advisable to invite over some foreign and distinguished artist and allot him some portion of the apartments, and give English artists an opportunity of seeing the work which he executed?—I think if one of the more experienced artists were invited over it would produce infinitely better effect than sending any limited number of students abroad, because in the former case you are making the art accessible to the students of the whole community.

744. *Mr. Milnes.*] Do not you think that bringing over a foreign artist would be considered humiliating to the present state of art in England?—I cannot be exclusively national where art is concerned; the true patriotism seems to me to be in feeling a fervent desire to improve it and bring it to perfection. Under Henry the Eighth we adopted Holbein, and pensioned some of the scholars of Julio Romano, while the sculptor Torregiano was also brought over from Florence. Their influence upon art would doubtless have been greater, and more permanent, had not the dissolution of monasteries, and change of religion followed: and in Charles the First's time the beneficial influence of his patronage to Rubens and Vandyck, was soon thwarted by the civil war; yet the windows for King's College Chapel (executed in this very parish in Henry the Eighth's reign), and the histories that were painted on the walls at Cowdray, show the good direction that the art of design was then taking, and we owe our native artists, Cooper, Dobson, and Stone, entirely to the pattern of excellence which Vandyck had set them, who, by-the-bye, was, at one time engaged by the King to have painted the whole interior of the Banqueting House with the history or procession of the Order of the Garter.

745. Then

745. Then you would hope that any prejudice of that kind might be overcome by the good sense of the English nation?—It appears to me that there could be no degradation, because you are bringing over the professors of an art which nobody professes in this country; you are teaching them a mechanical process; you do not enter into the question whether the artist is better or not, but he has experience in that which is here unknown.

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746. *Mr. Ewart.*] If it were known that those works were to be executed in the Houses of Parliament, do you not think it probable that many of the English artists would go over to Munich to make themselves acquainted with the art of painting in fresco?—Yes, and I think it desirable that they should.

747. *Colonel Rawdon.*] In fresco painting the subjects would, I suppose, be very large; in that case, would not the defective drawing, which I fear is a prevalent fault in our art, be so much more marked?—That is the very point which I should wish to correct; and by giving opportunity for exerting a talent that is not now called into play, I think that you might produce that power which I now lament with you does not exist.

748. But in that case, would you not be perpetuating on the walls of our new Houses of Parliament a bad design?—Since the design must be previously executed on the cartoon, by submitting that cartoon to competent judges, I think no such risk would occur.

749. You think an exhibition of cartoons would be desirable?—I do, exhibited on the very walls for which they were designed.

750. *Mr. Ewart.*] Would you have those cartoons painted?—Yes.

751. That you might judge of the nature and complete effect?—Yes; for instance, those of Raphael and Mantegna are in colours, and whether transferred to tapestry or to a wall, would look very little different from what they do on the paper.

752. *Colonel Rawdon.*] Do you think it desirable that Cornelius, or some other eminent artist who has studied the art of fresco painting, should be brought over to direct the work in the first instance?—Yes; I was so much of that opinion that I had invited Cornelius, and had engaged him to execute a ceiling or two for myself; I thought it not improbable that he might get employed for the public, and I believe he thought so too; but the King of Prussia in the meantime stepped in, and has appointed him the head of the academy, and I am obliged to submit to the disappointment.

753. Do you think our most eminent artists would have any dislike or repugnance to acting under Cornelius?—I should almost think that they would; but I think that would not prevent him from forming young scholars, and a school would arise out of it; then, possibly, some of those that are eminent, without placing themselves under him, would enter upon a sort of rivalry and emulation, which might be the most advantageous of all.

754. *Mr. Ewart.*] Do you think that a German artist could identify himself with the English character of such historical compositions as would probably be employed to adorn the Houses of Parliament?—I think that he might; our habits and institutions have much affinity with the north; and the present taste in Germany is much directed to our history and literature.

755. Are you aware that Cornelius has given any opinion as to the peculiar character of English Parliamentary history, particularly its adaptation to the embellishment of a large public edifice?—The German artists generally, and the French also, entertain a very high idea of the picturesque qualities of many of the events in English history.

756. *Chairman.*] You think that there would be no danger that English subjects would be treated with German faces?—I do not quite see the distinction; Italian eyes might feel, perhaps, some difficulty in dealing with northern complexions, but the climate and physiognomy of the Germans is not materially different from our own.

757. Might there not be this danger, that there would be a German character given to the figures, which, in national and historical pictures, would be a very serious objection?—There might be more danger of this, I think, if they were painted abroad, and submitted only to foreign criticism.

758. Would not that difficulty, however, be obviated, by giving a judicious and liberal encouragement to any one or more eminent artists of England, who should be willing to devote themselves to fresco painting, and withdraw them-

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selves therefore from their present profession?—Yes; but I would rather train up a school.

759. Through the instrumentality of foreign instruction?—Yes, as a beginning. The school once formed, a preference should undoubtedly be given to native talent.

760. You think there would be no objection to German artists being entrusted with the conception of English historical subjects?—I think not; and, in fact, with all the earlier historical subjects, I do not know that we have any advantage at all over them; our own knowledge can be derived only from pictures, statues, and monuments, which they have as good opportunities of consulting as ourselves.

761. *Mr. Ewart.*] Would not the English artist be much more likely to learn the whole process of fresco painting by going over to Munich than he would be by German artists brought over here?—Possibly the individual might; but who is to select him? whereas, if the art is brought to our own doors, a sort of competition is excited, and the bent of genius will direct those to it who have the requisite qualities.

762. But the question supposes that as soon as it is announced that the Houses of Parliament are to be adorned with fresco, English artists will go over, on the principle of free competition, as they have gone already to inform themselves on the subject?—I think that would be a very great advantage.

763. Is it not the habit of architects and artists to combine together to produce the effect of combination in their works?—It is most desirable, and, in the best times of art it undoubtedly was so.

764. Was not that the case in the execution of those great works at Munich?—Certainly; it was a sort of joint work, and so in old times Ictinus and Phidias were working together, and Bramante and Raphael in the Vatican.

765. *Mr. Pusey.*] Independently of adorning the internal surfaces of buildings with historical specimens, have you considered how far it is or is not expedient to heighten the effect of the architectural details by picking them out with colours?—I think the effect is very good, both with colours and with gilding.

766. You have probably seen many instances of that in different styles of architecture?—Yes; it appears on the earliest buildings that are extant, the Egyptian; it was continued upon the Greek, and prevailed in Italy both in classical times and since the revival of the arts; and, in fact, it seems almost indispensable, in buildings where coloured subjects are admitted, that the general effect should be enriched and harmonized; at many periods grotesques and arabesques were much resorted to for this purpose, which open also a considerable field in which at present artists have but little practice in this country.

767. You consider it then a modern defect to leave the interior of buildings with the natural wood and stone exposed unornamented with colours?—Of course it depends a good deal on the character, and also upon the purpose of the building; but I conceive that in an enriched building the enrichment should prevail more or less throughout, otherwise it becomes patchwork.

768. *Chairman.*] With reference to sculpture, do you think that that may be advantageously employed in decorating a building like the new Houses of Parliament?—Without doubt.

769. And also with great benefit to art?—Yes; and sculpture here is already in a very respectable condition. We have many sculptors of great ability in this country.

770. What style of sculpture would you be disposed to recommend, from your knowledge of what has been done in other countries; single figures or groups?—Figures, groups, or bas-reliefs, according to their position in the building, for I would have them appropriated and as it were incorporated in the design; and this may be carried yet further, and was so in the public buildings of the best ages. The works in wood or metal, the doors and door-frames, the seating and fittings of the interior, may all be so many works of art, instead of mere joiner's and upholsterer's work, and ought, in my opinion, so to be in an edifice of so much cost and magnificence. At this moment, in Paris, Triqueti, an eminent artist, is employed on fittings of this sort for the Chamber of Peers.

771. *Chairman.*] How is it applied?—They are carvings, for the most part in

in very low relief, upon oak, emblems, and figures, and fancy designs, disposed in panels, some of which are for doors, and others, I apprehend, applicable to the wooden fixtures of the chamber; none were yet placed when I saw them, but I thought them finely designed and executed, and worthy of imitation.

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772. *Mr. Pusey.*] Where figures are introduced as subordinate parts of architecture, should you not consider it inexpedient to imitate studiously the rude style of execution of the times in which that style of architecture prevailed?—Certainly; but at the same time where incorporated with those portions of the building in which the Gothic enrichments are very pronounced and prominent, it would be unadvisable to deviate so widely as into a Grecian or classical style; a middle course might be pursued, by studying rather the taste that prevailed on the revival of the arts in Italy with Donatello, Sansovino, &c., who were in fact pretty exactly cotemporary with the period of that Gothic architecture in this country which we are attempting to revive. I would cite in illustration the beautiful medallion heads and supporters to the shield of arms (of Wolsey originally), in baked clay, which are embodied as integral parts of the original building at Hampton Court, and which are evidently of cotemporary, but Italian manufacture, the work probably of Luca della Robbia.

773. In whatever style those figures were executed, you would have them done as well as they could be done?—Unquestionably; the sculptors in former times did them as well as they could, and accordingly they vary in the same period according to the quality of the artist. For instance, just opposite, in Henry the Seventh's Chapel, there is a frieze of angels carried all round the interior in the stiffest and driest style of design and execution, whilst the angels sitting at the head and feet of the king's tomb, which are the work of Torregiano, are as free in posture and fleshy in execution as any work of art had need to be. There may be a sort of conventional choice of nature that shall better assimilate it to one style of architecture than another; but that is widely different from deformity and caricature. I would rather avoid the representation of men and animals altogether, than distort them purposely to make them seem the work of a rude age.

774. *Chairman.*] But there are many buildings on the Continent, of the middle ages, not only adorned with single figures, but with groups in sculpture?—Certainly.

775. And which may be in fact so incorporated and in keeping with the building, as to fulfil the object which you have in view in the use of sculpture?—Precisely so. To begin with Giotto; the sculptured figures on the bell-tower at Florence are an integral part of his design, and some of them by his hand; the celebrated groups of playing and singing boys by Donatello and Della Robbia were also incorporated in the internal walls of the cathedral. In France sculpture was a component part in almost all the architecture of the reigns of Francis the First and Henry the Second. Those of Jean Gougeon, in the court of the Louvre, may be taken as an example of the grace that results from sculpture so applied, though not an instance exactly in point, since the architecture is not Gothic.

776. You see no objection to the introduction of classical sculpture occasionally in particular parts of the building?—If by classical, good and graceful forms are intended, in contradistinction to an imitation of the rude efforts of imperfect art, I can feel no doubt on the subject, and should insist upon them throughout, for I can see no propriety in making anything purposely bad; but if a close imitation of the antique be implied, it becomes a more difficult question; yet there may be portions of the interior where the style of the Tudors and Plantagenets may be less pronounced and predominant, and where possibly no offensive incongruity would result.

777. In fact, if the architect and the artist could work in conjunction, by the plan being previously agreed to, the whole objection might be overcome; not only might sculpture be introduced strictly in keeping with the age and character of the time, but also classical sculpture might be introduced by such an arrangement and forethought?—There would be no chance of a good effect without such a concurrence.

778. That would apply equally to painting, whether in fresco or in oils?—Yes; at the same time I must own that, as matter of taste, I think in a building devoted to the usages of comparatively modern ages, classical subjects might,

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as a general principle, appear rather out of place, and more like something placed there in deposit than as an integral part of the work. It should be always borne in mind that you are desirous of carrying out a great design, and not of collecting a museum; nothing, in my mind, should seem as if it were brought there from elsewhere, or could be taken away.

779. Mr. *Milnes*.] Would you disapprove of marble statues in the new building?—No, certainly not; our ancestors only used alabaster because alabaster was the product of England, and white marble was not: the old monuments are of touchstone, brass and alabaster; for this reason, that they were things which they could get, and Italian marble they could not get.

780. Do not you think that white marble would ill harmonize with the general tone of the building?—I should prefer metal statues, and I very much wish to see bronze castings encouraged in this country; compared with the Continent, it is surprising how little it is practised amongst us.

781. Have you seen any of Mr. Pugin's adaptations of the middle ages?—No; but I have heard them highly spoken of.

782. In Mr. Pugin's works he has attempted to revive the colouring of statues; what are your opinions upon that subject?—I have always felt very sorry to differ from the ancients in that one single point; the only particular in which I cannot acquiesce in the taste of the Greeks, is in the painting of their statues; and they are right in so many points, that I am led to doubt whether I may not be wrong in differing from them in this.

783. Colonel *Rawdon*.] Was that done in the best times of art?—Yes, I am afraid that it was.

784. *Chairman*.] Do you not think it of importance that some steps should be forthwith taken in order that the architect and any artists who may be employed in decorating the new Houses of Parliament, should act together in perfect harmony and in knowledge of each other's plans?—I think it highly desirable.

785. With a view to produce the best effect in both branches of art?—Yes.

786. Do you or not think it of importance, with a view to carry out the objects of this Committee, in which it appears that you generally concur, that there should be either a responsible Minister charged with carrying out the recommendations of the Committee, supposing them to be sanctioned by The House, or that a commission should be appointed with a view to give a practical application to the views and objects of the Committee, always supposing them to be ultimately sanctioned by The House?—I think that it might be too great a responsibility and power to be committed to any one person; but it might be a good thing if a small commission were appointed for such a purpose. One individual would hardly undertake it, it would be so invidious; but a small commission might perhaps be constituted, not consisting at most of more than three or four persons. But it is a point that I have never considered till this moment.

787. Colonel *Rawdon*.] Do you think that there is a talent in this country which might be usefully applied in ornamenting the new buildings internally with carving?—I do; there has been a great improvement of late years in carving in wood, and we should not have to go to any foreign country to carry that to perfection.

788. A talent which might readily be commanded?—Yes.

789. *Chairman*.] At all approaching to the old carving we have in wood?—There is a great approach to that style of carving which prevailed under Charles the Second and King William, and was brought to us from the Low Countries; it is because the fashion has directed the art that way; the same artists could, I apprehend, work with equal ability in other styles.

790. Colonel *Rawdon*.] Are you acquainted with any modern specimen of carving in wood?—I have had a great deal of carving done for myself, some copied and some invented, and the execution is extremely good.

791. Did you employ carvers on the spot?—Yes, and some of them may be said to have been formed there.

792. And you found that they made a perceptible progress?—Yes.

793. Applying such patronage upon a large scale in a public building, it would tell upon the whole school of carving, would it not?—Yes; some of those who now work with me, began at Windsor Castle, which was a good apprenticeship; but

but they are even up to this time improving themselves. I have no question that for that art you need not go out of this country. *W. J. Bankes, Esq.*

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794. *Mr. Pusey.*] Have you considered whether another branch of art, namely, that of staining glass, might be applied beneficially to the new building?—I could wish that it may; but the light in London is so imperfect, at best, that there are few positions where painted windows could be applied without interfering with the utility of the building; yet possibly in so large a pile some spaces may be found where a strong light is not required. It is an art which has been carried to great perfection in Munich; the colours are not inferior to those of old times.

795. *Mr. Ewart.*] Does not the circumstance of our being able to make glass in large masses, instead of in small panes, as was necessary under the system of making glass formerly, open a new era for painted glass?—Perhaps it may, but I do not feel very confident of the effect, if the character of the art is to be materially altered by it. The New College window, after Sir Joshua Reynolds, is, I think, generally looked upon as a failure, and at Munich, I saw a copy after one of Raphael's finest pictures executed on glass, to great perfection; but I doubt if the grey and neutral tones, and that gradation of tints which are necessary to the illusion upon canvas, be quite satisfactory upon glass; we look rather for clearness and brilliancy; it is a system of decoration that must be considered apart and by itself.

796. Would not the drawing be more perfect?—Certainly, good drawing is perfectly applicable, and at Munich their good sense has been shown, of applying good drawing and good composition to the windows.

797. *Mr. Pusey.*] In order to produce the finest tints on glass, it is necessary to burn them in separately from the neutral tints?—There are many different modes; sometimes the colour passes through the glass, sometimes it is enamelled upon one face, and sometimes upon the other, and sometimes on both; and one face scraped partially afterwards, to admit lights or vary the tint.

798. *Colonel Rawdon.*] Heraldic painting and carving might be successfully applied in the new Houses?—I think so.

799. *Chairman.*] With regard to another branch of art, that of working in bronze, do you think that that is one that might be beneficially encouraged by making a good use of this opportunity?—I do; it is one in which our neighbours, the French, have great practice, and very much exceed us. There is an accuracy of fitting, and of finish in whatever is put out of hand, in metal, in this country, which will not be found in similar works on the Continent, but these are for the most part mere objects of mechanism; figures, and all fancy subjects, are infinitely better worked and brought to a better surface in Paris than with us.

800. *Mr. Ewart.*] In fact, what is connected with manufactures in the execution is superior in England, but what is connected with art is inferior?—Yes, as applicable to casting in bronze.

801. Does not that proceed from the circumstance that art descends lower in society, and is more a part of national education in France than in England?—I think so; and the taste at Paris for clocks and metal moveables in furniture has a great influence on this art.

802. And is therefore cheaper?—Yes; it is in Paris a regular branch of trade, but can hardly be said to be so with us; it needs encouragement.

803. Have we not succeeded in making the mechanics more artists than they were formerly?—There has been a manifest improvement of late years, but still there is a great inferiority in this particular department.

804. *Chairman.*] Is there any other observation you would wish to make with reference to the object of this Committee?—I would remark that wrought iron, which at several periods has been carried in this country to great perfection, (and I would instance among the earliest the grating which protected the tomb of Queen Eleanor in Westminster Abbey, and among the later the gates and gratings at Hampton Court, both affording proofs of the beauty of which this art is capable,) has fallen into such complete disuse, that I doubt if any workmen could easily be found to execute any fancy design of that description, which is owing to the attention having of late years been diverted altogether to cast iron, which, in many points of decorative utility to which wrought iron is applicable, is by no means a substitute.

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805. *Mr. Pusey.*] When you were at Munich did you observe the new or revived art of executing architectural mouldings by means of bricks?—I did; and it seems carried there to as great perfection as it was in the early times in Italy.

806. *Mr. Ewart.*] Was it not carried to a great extent in this country before the excise duty on bricks?—It was in great perfection in the time of King William. It seems to have flourished with us at two different periods; so early as the time of Henry the Sixth, and down to Henry the Eighth, you will find the finest examples of moulded bricks, and it was revived again, with equal perfection, though in a very different style, under King William.

807. *Mr. Pusey.*] Is the effect of those moulded bricks at Munich decidedly successful?—I think so.

808. Can you inform the Committee to what extent the ornament is carried in the brick?—There are mouldings of various kinds, and occasionally, I think, devices.

809. So that the ornament is to a certain degree of a florid character?—Yes, it is.

Veneris, 11^o die Junii, 1841.

MEMBERS PRESENT.

Mr. Hawes.
Mr. Gally Knight.
Mr. Wyse.
Sir Robert Harry Inglis.
Lord Brabazon.

Mr. Ewart.
Mr. Milnes.
Colonel Rawdon.
Mr. Hope.
Mr. Pusey.

BENJAMIN HAWES, ESQ. IN THE CHAIR.

H. Bellenden Ker, Esq. called in; and Examined.

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810. *Chairman.*] YOU are acquainted with the general objects of this Committee?—I am.

811. Do you, or do you not think it of great importance to take advantage of the opportunity now afforded by the rebuilding of the Houses of Parliament, to stimulate and encourage every branch of the fine arts connected with architecture?—I think it of great importance, and it is perhaps the first opportunity that has occurred in our time.

812. In all probability so great an occasion as this may not occur for a very long period in this country?—I have no doubt that if the present occasion is properly taken advantage of, very many other opportunities of adorning public buildings will arise.

813. That public buildings in various parts of the empire, municipal buildings, will in all probability be built with some reference, not only to their internal decoration by means of artists, but to the encouragement of the fine arts directly?—I have no doubt of it.

814. Mr. Eastlake has been employed in the internal decoration of your own house, has he not?—Mr. Eastlake, with whom I have had the pleasure to be long acquainted, feeling the great importance of using the higher classes of decoration in this country, and how little the artists of high rank have attended to the subject, suggested that if I would have a room coloured, he himself would decorate it as an example. I could not therefore say that I employed Mr. Eastlake, for it would have been much beyond my means to have done so; but Mr. Eastlake, feeling the importance of the subject, and that benefit might arise from his setting the example of applying his skill to a subject which he conceived of the greatest importance, kindly undertook to decorate the room, which he

he intended should represent the Pompeian style, as not perhaps the best, but as one of the best means of decorating the interior of small rooms.

815. Has that work of Mr. Eastlake's afforded an example that has been followed?—I am not aware that it has, but I understood that Lord Prudhoe was decorating a room, and that he was desirous that Mr. Parris should see this room previously to his executing his Lordship's, and Lord Prudhoe inspected the room. The Duke of Sutherland, the late Duke of Bedford, and several persons of considerable eminence have also inspected the room, and have all intimated, as far as I could judge, a desire that that species of decoration should be adopted. The Committee are aware that previously to my room being painted, Mr. Scrope had decorated a room in Hyde Park Terrace in a style somewhat similar.

816. By whom was that done?—I believe he made the designs himself, and executed a portion of them.

817. Mr. Poulett Scrope?—It is now Mr. Hayter's house.

818. You are a member of the Council of the School of Design?—I am.

819. Then you are able from your own knowledge to state to the Committee the good effects that have resulted from calling the attention of the public to arts of design?—I am; I will give the Committee one instance, which perhaps will be the best. Wishing to have painted a portion of the decorations that were designed by Mr. Eastlake, I had no difficulty in finding a pupil at the School of Design, who had been there about 18 months, who was able to execute those decorations in a superior style, to the complete approbation of Mr. Eastlake, and of Mr. Harvey, who executed a portion of the design, viz., the animals. I should state, that owing to the small demand that there is in this country for decoration of that class, those workpeople who can execute it, charge a very high rate of wages. If you go to any of the great London decorators, and require anything to be done in the slightest degree out of the way, though it is merely mechanical, and not executed in very good taste, it is so expensive that nobody but those of considerable fortune can afford to do it. Now one of the merits of the School of Design is its producing a large number of persons who are better instructed, who are more acquainted with the higher style of art, and who work at a more reasonable rate; and I have not the slightest doubt, that if there were anything like an extended demand for superior decoration, you would get it much more cheaply executed than the very miserable decoration that you get now. I take the case of Mr. Dobson, a very intelligent pupil of the School of Design; he came to me, and I begged to know what I should pay him a day; and found him very willing to work at a rate below the rate paid to common decorators. I conceive it to be one of the great objects of the School of Design, to bring into play a great number of persons capable of executing important decorations at a reasonable rate.

820. Creating a fresh source, in point of fact, for the employment of labour?—Yes.

821. By lowering the cost of external decoration, a much greater number would be employed in that branch of trade?—I have not the slightest doubt of it.

822. Mr. Wyse.] Were those young artists of whom you speak equally capable of executing figures as well as ordinary decorations?—Mr. Dobson was capable of executing figures; he had drawn at the Royal Academy, and had also drawn for some time at the School of Design.

823. Are you acquainted with any other instances of the application of decoration being carried into execution by the pupils of the School of Design?—None by the pupils of the School of Design; the school has been established only three years, or three years and a half, and we can hardly be said to have got into a complete and efficient state yet.

824. Who furnished the designs; were they from the pupils themselves?—The designs for my room were furnished by Mr. Eastlake, and the execution of a portion of these was committed to Mr. Dobson.

825. Was it carried on under the eye of Mr. Eastlake?—Principally.

826. *Chairman.*] When you state that the house decorator has subordinate artists employed at a very high rate of wages, can you inform the Committee whether that rate of wages goes into the pocket of the artisan so employed, or whether or not a great portion of it does not go into the pocket of the employer?

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—I do not know; I should suppose that the employer had a large profit from it.

827. Therefore, in the event of a less charge being made by that class of subordinate artists, it would not follow that their rate of wages would be decreased, whilst it would follow that their employment would be increased?—Exactly.

828. Colonel *Rawdon*.] Is Mr. Eastlake's work in oil?—It is.

829. Upon the wall, or in panels?—Upon the wall.

830. Mr. *Wyse*.] How long has it been executed?—About five years.

831. Has it stood well?—It is thinly painted, upon a white ground without varnish, and stands perfectly well.

832. *Chairman*.] It is upon the wall, and a part of the building?—Yes.

833. It is not upon canvass?—No.

834. Mr. *Wyse*.] Are you acquainted with any fresco painting which is exposed to the open air in England?—No. As connected with the subject which I last mentioned, namely, the encouragement of the higher class of artists in decoration, I take it that supposing a higher taste was introduced, the result would be that artists of considerable eminence would, as of old, employ themselves in making designs, and that those designs would be committed to the execution of inferior artists, some being capable of painting merely the arabesques, some the flowers, fruits, animals, &c., and some the figures; but in that branch of art, as in all other branches, of course there would be a division of labour, and that is one great object of encouraging the art of design as applied to decoration generally, because you then would be able to create a school for all the branches.

835. Have you visited Munich?—Yes, I have.

836. Mr. *Wyse*.] Have you lately visited it?—Three or four years ago.

837. Are you acquainted with Cornelius?—Yes, with his works.

838. Are you acquainted with the course which he has adopted in the arrangement of the different classes of artists employed in his work?—Yes, I have seen him at work, and I also saw Hess at work with 20 or 30 artists under him.

839. You are aware that the different branches are confided to different young men, who generally apply themselves solely to that particular branch?—I so understood.

840. The designs are furnished by Cornelius himself?—The cartoon is furnished by Cornelius, Schnorr, or whoever is employed.

841. Have you heard any observation made by Cornelius upon the advantage of that system?—No; of the Munich artists Schnorr was the person I had most communication with.

842. What works in fresco have you seen by Cornelius and Schnorr at Munich?—The principal works executed by Schnorr are from the Niebelungen, in the Palace; those he was executing when I was there.

843. Are you acquainted with the works of Cornelius in the Logé Gallery of Art?—Yes, some that were in the course of execution when I was there.

844. Do you think a subject of that description, giving a history of poetry or of painting, would be applicable to our public buildings, in the same way as the general history of the country would be applicable to our Houses of Parliament?—I think so.

845. You think that if we commenced by painting the Houses of Parliament, we should open a school, and lead to opportunities for a much more extended application of art upon this as well as other subjects?—I do, but the question seems to assume, that on a particular day you are at once to commence decorating the Houses of Parliament. I take it, that before you undertake such a work as that, you must create in this country, to a great extent, a school; and the difficulty will arise in this way, that if the public taste has not given good proof of employment being generally called for as regards that species of art (it being always recollected that that species of art has never been cultivated in this country), the probability is that you would not get artists who would undertake to make themselves masters of the style and the mechanical execution, or at all events not under a long period. I have not the slightest doubt, but that if a reasonable encouragement were held out in this country for the creation of a school of design adapted to decoration in the higher branches of art, the English artists would be found quite competent and quite willing to undertake it, and to enter into very successful competition with the finest works which have been produced by the Bavarian school. If the subject were once seriously entertained and known that it was intended to afford a reasonable encouragement to the execution of decorations of public

public buildings, and to the composition of great historical works of national interest, I take it that the English school, Mr. Eastlake, Mr. Turner, Mr. Landseer, Mr. Maclise, Mr. Leslie (unfortunately I cannot now say Sir David Wilkie), Mr. Etty, Mr. Briggs, and several of the young artists who are coming forward, Mr. Herbert, Mr. Cope, &c., would produce works quite equal to any of the most admired works of Germany.

846. Do you think that the establishment, or the foundation of a school of fresco in England would be materially accelerated by the admission of foreign artists to compete with British artists in the execution of those public works?—I am for free trade in every case, and therefore I do not think that protection is necessary in the fine arts, and consequently I should be glad to see encouragement given to foreign artists. I should be glad to see Cornelius come over here, but I should be glad also to see that the English artists had fair play; that they had a protecting duty, if I may so call it, by some period being allowed them for preparation, as regards the acquiring the mechanical part of the art, and then I should not be afraid of the English artists being surpassed by the Germans.

847. Are you acquainted with the Cathedral of Inspruck?—Yes.

848. Have you seen the application of sculpture in that cathedral, in connexion with the tomb of Maximilian?—Yes.

849. Would you see any objection to the introduction of a similar mode of sculpture into the Houses of Parliament?—None; it would be an improvement.

850. You think it would be an improvement, in a large space like Westminster-hall, to introduce the statues of our great men, either in marble or in bronze?—Undoubtedly that would be highly important as a point of decoration and historical interest: whether you could in Westminster-hall produce a result similar to that produced in the smaller building at Inspruck is for persons better acquainted with art than I am, to say.

851. Are you acquainted with the colossal statues which are now in execution by order of the King of Bavaria for his palace?—I have seen some models of them.—With reference to the question of the introduction of foreign artists into this country for the purposes of decoration, I may mention, that from there never having been a continuous demand in this country in that branch of art, several of the great works that have been executed here have been executed by foreigners, the result of which has been, an opinion in favour of the superiority of foreign artists; but the fact is, there being no continuous demand here, there was no school—no staff. No large work of decoration can be executed by an artist alone; he must have trained pupils; therefore we have Rubens' ceiling at Whitehall, ceilings by Verrio, and other foreign artists. There has not been a demand in this country for the execution of works of that nature; not because English artists were incapable.

852. You state that there is not any continuous demand for that species of art in this country. If there were a succession, as it is natural to expect there will be in this country, of public buildings for various purposes, is it not natural to suppose that if once the application of fresco is introduced into the country, there will be a continuous demand for the application of fresco to those public buildings?—I think that there will be, and I take it that the evidence given in this Committee, and the Report of the Committee, will create an attention to the subject among the artists, which will be felt and perceived in (I have no doubt) a year from this time.

853. Has not that been the case at Munich, that, commencing with one building, they have extended the application of this art to the various chapels and palaces and galleries of painting and of sculpture with the best effect, calling forth a variety of different talents, and producing a continuity of employment?—Yes, I think it has; I may state an observation which was made to me by Baron Klenze when I was at Munich; he was a favourite artist of the King of Bavaria, and in speaking of the King's love of the arts, he said, "He has one merit which kings in general have not; that is, he is not in a hurry; he gives you time, which is essential to the execution of grand works."

854. Sir *R. H. Inglis*.] Are not all the instances to which your attention was called, the result, not of a general demand for the art in Munich, but of the taste of the individual monarch now reigning?—Yes.

855. Do you know any instances in which the taste of the reigning sovereign in Bavaria has been followed by his subjects?—I know no instance; but my knowledge is very slight; I was only a few days in Munich. Certainly, the thing that

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struck me, in the very cursory view which I took of the fine arts in Munich, was, that the principal or nearly the only demand for the fine arts was in the higher branches of painting and decoration; but with respect to other branches of the fine arts where there was little demand, they were very far below the English school.

856. *Mr. Gally Knight.*] From what source are the expenses of this decoration of the public buildings in Munich met?—I have no knowledge upon that.

857. Have you reason to believe that they are met from the Royal resources?—I do not know.

Thomas Wyse, Esq. a Member of the Committee; Examined.

T. Wyse, Esq. M.P.

858. *Chairman.*] HAVE you visited Munich, and are you acquainted with the state of art in Germany?—I visited Munich in 1839, and had an opportunity of being acquainted with several works of art at Bonn, upon the Rhine, at Frankfort, and at other places, and also with many of the most distinguished artists who have been engaged in carrying into execution some of the principal works of art in Germany.

859. Has the encouragement given to the fine arts by the King of Bavaria had a beneficial effect, not only upon the style and character of art, but has it led to a greater appreciation and feeling for art among the people generally?—I cannot specify any particular work of art that has been carried into execution by individuals; but to judge from the conversation and the attendance of the public upon places dedicated to the fine arts, especially upon their picture and sculpture galleries and museums, I should say there is a considerably greater love and a greater knowledge of art in Munich at present, than existed there ten years ago.

860. Have private individuals been led to encourage the application of the fine arts in consequence of the patronage which has been bestowed upon them by the King?—I should not say that such has been the case in Munich; it may be in some degree attributable to the want, perhaps, of large means; but in other parts of Germany, upon the Rhine in particular, I could mention more than one instance in which the encouragement of a school of art, particularly the school of fresco painting, at Düsseldorf, has led, in the case of individuals, to the decoration of their own houses, and to a considerable extension of art among all classes of society.

861. Fresco painting has been applied, I believe, in every variety, has it not, both with reference to subjects and form?—In the instance of Munich, fresco painting has been applied to almost every class of art and every department of history, beginning with the very earliest Greek history, and going down to the history of the present day. In the King's palace, for instance, you meet with illustrations of the Iliad, passages from the Greek and Roman mythologies, from the earlier and later Greek and Roman histories, from the early legends of the Germans, and continued from thence onward a series of the most important historical events, especially from the history of Bavaria: finally, in the apartments of the Queen particularly, you have illustrations of the most remarkable poets of modern times, but especially of the poets of Germany. Going from the palace to the secondary buildings of Munich, you find one class of art, the early Byzantine, in the Hof Kapelle, or chapel attached to the palace; another style in the Ludwig Kirche, a more recent description, perhaps about the time of Perugino and Raphael; and a still more modern application of the same system in the loggie which are attached to the Pinakothek. In each of those loggie there is selected for decoration the life of a painter; his portrait forms the centre, and around are small tablets, in which the more remarkable periods of his life, or the most distinguished of his works, are introduced; the whole connected with a variety of decorations in the style of his age and of his works, either allusive to his character or his times, and forming, in fact, an illustration in painting characteristic of the particular age as well as of the individual. The Arcades which surround the English Garden are appropriated to another description of art, the illustration of the most remarkable places of history by landscape painting, combined with poetry; one portion of the Arcades is applied to the scenery of Greece, another, that of Italy and Sicily; each is accompanied by couplets from the pen of the King underneath; a third portion of the Arcades is allotted to large fresco paintings, illustrative of the history of Bavaria; and underneath each is a short description of the subject. There is thus an opportunity for the display of every description of talent, and every description of knowledge. The effect upon the public at large

large is equally diversified; the higher class has an opportunity of judging of the propriety of the classic illustrations, while I have seen the peasants of the mountains of Tyrol holding up their children and explaining to them the scenes of the Bavarian history almost every Sunday. This fact strikingly illustrates an observation I heard from Cornelius himself, that it was a difficult thing to impress upon the mind of a nation at large a general love of art, unless you were to use as an instrument painting upon a large scale, and fresco was particularly suited for this purpose; it was not to be expected that the lower classes of the community should have any just appreciation of the delicacies and finer characteristics of painting in oil, and that they required large and simple forms, very direct action, and in some instances exaggerated expression. These paintings carry down the history of Bavaria to a recent period; and it is the intention of the King to leave sufficient space for those who are to come after him. Pictorial decoration is introduced so universally in Munich, that it is to be found applied even to the Post-office, and to the bureau or department from which post-horses are furnished; you see upon the walls of the Post-office figures from the Etruscan vases, illustrative of the different manner of managing horses amongst the ancients. The theatre also is externally painted; in a word, there is scarcely a place in Munich in which decoration is not introduced.

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862. With regard to the decoration of the private houses in the Rhenish provinces, what have you observed?—I would take the liberty of directing the attention of the Committee to one instance among many, which I had the opportunity of observing with considerable attention. The house to which I allude, is a castle belonging to Professor Bethmann Holweg, upon the left bank of the Rhine. The castle is a restoration from very inconsiderable fragments in the Byzantine or early German style of architecture, a mixture indeed of both; the internal decorations are a combination of the early Greek with additions of the early German architecture, and at intervals are introduced portions of sculpture and paintings from the Düsseldorf school generally; several treat subjects from the early history of Germany. The whole effect is extremely light and pleasing, and as far as I understood from the Professor himself, the expense was, from the number of artists at present engaged in that department in Germany, not very considerable. I have seen houses in Frankfort where a similar application, though not to the same extent, of fresco painting has been used; and I collected from those who were well acquainted with the arts, that every day it was extending, particularly in Prussia.

863. With reference to subordinate branches of the fine arts, painting on glass, enamel painting, and casting in bronze, will you have the goodness to give the Committee the result of your observations?—It has been found that the encouragement of fresco painting has led to a parallel encouragement in other branches of art; for instance, to the introduction of encaustic painting, which is quite new in Germany, though practised for about half a century in Rome. The advantages of encaustic painting are greater brilliancy and greater durability. Under the direction of the King, a series of landscapes are in the course of execution for the decoration of the Arcades. A branch of art also little known till lately, at Munich, is porcelain painting; it has reached a high degree of excellence, emulating, if not surpassing, in many particulars, the other celebrated manufactures of Europe. This, also, is a Royal establishment, but it is open to purchase on the part of the public, and at no very considerable rate. The King has ordered the best of the statues of the Glyptothek to be copied, a subject to each plate, and also the principal paintings of the Pinakothek, for a dessert service. I had an opportunity of seeing them more than once, and they, particularly the sculptural, are not to be equalled in Germany for the delicacy and accuracy of drawing, and for the fineness of execution. Another branch, which is perhaps now the most eminent of the kind in Europe, is the painting on glass; this branch has owed much, perhaps all its present excellence, to the encouragement of an individual, to the Chevalier de Boisseree; the collection of glass paintings which he has had executed for himself, and for some of his friends, from the early paintings of the German school, rival in brilliancy any of the ancient glass painting in Europe, and are much more carefully executed, and with greater detail, than any we can boast of in our own cathedrals. There is at present a considerable demand for it in Munich, the King having applied it to the decoration of the new church, the Au, and having recommended to his nobility (a recommendation followed in some instances) to present windows or some portion of windows, from the manufactory, to this church or others with which they might be connected.

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864. Then the encouragement given to the fine arts by the King of Bavaria, is beginning to bear practically upon trade and manufactures?—It has already begun to show itself in various branches of manufactures. There has not yet been a great demand in Munich, but there is among foreigners for the superior productions of the Munich school. To Russia, for instance, several choice specimens of porcelain have been sent; the same may be said of painted glass; for I heard from the person who was employed to make that glass, that it was his intention, if he had been allowed by the King, to come over to England, and if possible to attempt to originate a manufactory of the kind here.

865. With regard to carving in wood, has anything been done in Munich?—Carving in wood has not been the subject of much attention in Munich, but bronze casting has certainly rivalled any one of the branches which I have mentioned. One of the greatest encouragements which the King has given to this application of art has been the commission he has given for a series of statues in the character of the statues which are to be seen in the Cathedral of Inspruck, for the decoration of his own palace; they are intended to form a line between the pillars which support the great Presence Hall, illustrative of the great heroes of the early Bavarian history; I saw four which had been just completed, they were of a very colossal size, treated with the greatest truth and accuracy of costume, of a precision in the execution which might well rival the most skilful productions of the early German school: they are gilt, and when the whole series stand in the places allotted for them, they will form a very brilliant accompaniment to the Hall of Audience. He has also had executed in the same way a series of smaller statues of distinguished men, in bronze gilt, which are much sought after by strangers that come to Munich.

866. *Mr. Pusey.*] Has your attention been directed to the manufacture of bricks fitted for architectural mouldings?—No, I cannot say that it has; I am aware, however, that in Munich, the architects who have executed the building of the Au Kirche, and the Benedictine Kirche, have used brick in preference to stone, as more characteristic of the age, though stone, for architectural purposes, abounds in sufficient quantities in Munich.

867. Was the effect, in your opinion, satisfactory?—Most satisfactory; however, every effect of that kind must be considered in two points of view, in its absolute effect, and in its relative, or in connexion with the associations of the age; the pleasure derivable from the last will be proportionate to the knowledge that exists in the country of that species of architecture, or the opportunity which the public have of observing it. I should mention that there is so little hostility to the introduction of the works of foreign artists into Munich, that though they have many men of the greatest eminence employed in the execution of their statuary, and all of them, of course, most anxious for employment, the King selected Thorwaltzen, living at Rome, to execute the greatest statue there, the statue of Maximilian, and it was received at Munich with all the enthusiasm on the part of the artists which every stranger must feel on seeing it. It is one of the finest works of modern art in Europe.

868. How has the King of Bavaria been able to form a large school of artists in so short a time?—The King of Bavaria has taken the greatest possible pains, from the lowest school to the highest, to produce a regular succession of artists, not merely for the purposes of the higher style of art, but also for all those subordinate branches which are required to be brought into action in works such as I have just described; for that purpose, not only is drawing taught in all the schools, but in every Circle there is an industrial school for the purpose of teaching the application of art to various branches of manufacture and trade; in proportion as distinction is acquired, or talent is displayed in those several Circle schools, the pupils are drafted off to the Central school or Polytechnic Institution at Munich, where each pupil finds an opportunity of cultivating that particular branch of art to which his talent or his future destiny leads him; there is thus, coming from the Polytechnic School, and also from the other school of Art, a constant succession of artists, each applicable to some particular branch. The great masters, Cornelius, Schnorr, and others, employ them as pupils upon the old German plan; they generally remain nearly in the same class of art, at least many of them, for the greater part of their life, in which they often attain the highest eminence; I believe nowhere is the division of labour in art carried to greater extent than it is in Munich.

869. Independently

869. Independently of adorning the walls of buildings with fresco or arabesques, did you observe any instances of the application of colour to the subordinate members of the architecture upon what is called the system?—Yes, the pediment, entablature, &c. of the theatre have been decorated and painted upon the principle and in the manner of the old Greek temples, and they keep as nearly as possible to the colours used in the earliest works: I cannot say that I admire it.

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870. Are there also instances of the same application of colours to architecture in internal decoration?—Yes; in fact, there is no period, I would say, from the earliest introduction of architecture down to the beginning of the 17th century, in which you do not see the application of colour to architecture in almost all countries.

871. And that system has been revived at Munich?—It has.

872. Mr. *Ewart.*] Do you happen to know the opinion of foreign artists upon the subject of the opportunity which is now afforded by the building of the new Houses for the encouragement of the arts?—In 1839 I had an opportunity of conversing upon this subject with Cornelius, who ranks, perhaps, the first in fresco painting in Germany, and he expressed an earnest desire, from what he knew of English art already, to see a school of fresco painting established in England; and when I mentioned to him the circumstance of the building of our two Houses, he said that he could not conceive a more admirable opportunity, not merely for illustrating all the great actions and events of our history, combining them with our poetry (of both of which he had the highest possible opinion, considering them the most striking in Europe), but for what he regarded as still more valuable, the means it presented for founding a school of fresco painting, which would emulate if not surpass that of any other in Europe.

873. You spoke of the connexion between the different schools of art; do not you think that such connexion should exist in England, particularly between the schools established in connexion with manufactures and the Central School of Design in this country?—I think it highly desirable; and inasmuch as there are very many branches of art which can never reach a sufficient degree of perfection in their application, either to the higher or commoner purposes of life, I think without such connexion it not only should be maintained, but opportunity given for the exhibition of the knowledge which each furnished; this could be accomplished at present; for instance, glass painting, and casting in bronze, as well as decorative painting, might be all more or less combined with the higher class of painting that would be necessary for the decoration of the new Houses.

874. You spoke of the connexion between the circle schools in Bavaria, and the central school; do not you think it desirable that such a connexion should exist in this country?—I think it highly desirable that in establishing schools of art applicable to manufactures, there should be a regular gradation; pupils should begin with elementary or preparatory schools, and advance from those to a higher class, such as the circle schools, and finally to a high school or high schools established in large towns; for I think a high school would be comparatively inefficient, or at least not productive of the advantage that it ought to be, unless it be preceded or accompanied by elementary schools, and unless drawing be made more generally the object of education than it is at present.

Henry Fradelle, Esq. called in; and Examined.

875. *Chairman.*] ARE you an artist?—I am.

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876. Have you some practical acquaintance with fresco painting?—I have never painted in fresco myself, but I have been intimately acquainted in Italy with the principal fresco painters; principally with Appiani, who decorated the Royal Palace at Milan; I have been intimate with him for some years, and I have seen him executing the beautiful ceilings in the Duke's Palace.

877. Mr. *Ewart.*] Did Appiani paint both in fresco and in oil?—He did.

878. Which did he prefer?—If he had followed his own inclination, he would have preferred painting in oils.

879. You are sure of that?—Yes; but fresco painting was more in practice in his time; he began by decorating one of the principal churches in Milan.

880. Have you had other opportunities, besides acquaintance with Appiani, of studying fresco paintings and oil paintings upon a large scale?—No, I have never studied fresco; I am only acquainted with the preparatory studies necessary for the execution of fresco, principally upon the point of expedition; but

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I am quite sure that a good fresco painting will require as much time for execution as an oil painting, and I am prepared to give the reasons.

881. Why do you prefer oil painting to fresco on a large scale?—First, on account of the climate; I have observed, for example, in Rome, that the frescos, by Raphael, in the palace of the Farnesina, which is near the Tiber, certainly in a very damp situation, are not by far so well preserved as those in the Vatican. It is well known that the history of Psyche, painted in the Farnesina Palace, wanted repairing in less than a century after it was painted.

882. Did not that arise from its situation near the Tiber?—Probably it did; that has been repainted and retouched in many points, but there is a painting in the lower room of the same palace, by Raphael, which has never been retouched: it is not in a very good state at the present moment; it has considerably lost its colour: I am of opinion that the climate has a considerable influence upon the preservation of fresco.

883. Do you think that fresco would suffer from this climate?—I think so, undoubtedly; for, at Venice, fresco painting for the ornament of public buildings has been quite abandoned. Tintoretto, Titian, and Paul Veronese, decorated all the palaces, and their paintings in oil are in the most perfect state of preservation.

884. *Mr. Pusey.*] Have not many of the oil paintings in Venice also suffered from the climate?—I do not know that I have observed that; in the Council-room there is an immense ceiling by Paul Veronese, which is larger than the whole of this room; and it appears in a state as if it was painted but yesterday.

885. Is it not, however, supposed that in the paintings of Paul Veronese, where the objects which are naturally blue, such as the sky, now appear green; the action of the air has converted what was originally blue into green?—That may be owing not to the situation of the picture, but probably to the material that he employed.

886. *Mr. Ewart.*] Do you suppose that the Venetian artists departed from fresco paintings to oil, in consequence of their finding that fresco did not stand so well?—No; I think it was because they found so much greater facility in conveying that peculiar quality of art, which they were more remarkable for, in oil.

887. Do you think that oil paintings are so well calculated as fresco for works of great magnitude?—Undoubtedly; this great ceiling to which I have referred, by Paul Veronese, is a striking example; it is an immense painting, I do not know any fresco painting upon a larger scale.

888. Are there many well-preserved frescos in Italy?—Yes; but I think that you cannot calculate so much upon the preservation of fresco as of oil paintings, because I think that the combination of the mortar with the colours which the fresco painter must use, alters the colours.

889. Would it not be an objection that in buildings somewhat dark, as the new Houses of Parliament would be, the oil paintings would withdraw a greater quantity of light than the fresco paintings?—It is important that the artist should study the light for which he paints. If an artist has to decorate a portion of a wall that receives very little light, of course he must take that into account, so that it may be calculated to produce effect with the light that he can obtain.

890. Why is it that the modern Germans prefer the fresco for ornamenting their buildings?—I cannot tell what is the reason for choosing that style; but if the artist considers what is the place that his picture is to be placed in when he paints it, of course he would regulate the colour in proportion; if I come back to this same ceiling, by Paul Veronese, it receives lateral light from the lateral windows, and, of course, not a powerful light; but still it looks very bright.

891. Do you consider that they prefer oil or fresco, for the large works in France?—They prefer oil; if I bring your attention to the palace at Versailles, which was painted by Lebrun, the pictures there are perfectly kept. The modern embellishments in the Louvre have been all painted in oil.

892. *Mr. Wyse.*] Do you not think that the preference which you have stated for oil painting may arise from the greater facility which it offers the artist of correcting any mistake that he may have made in the outline, and consequently, that it requires a less sure hand than is necessary in fresco painting?—Undoubtedly, but it may not be the only reason there are a great many reasons attached to

to it ; for example, it is much more convenient to produce a painting with a model standing before you, than to paint, as in fresco, in an inconvenient situation, and from studies which you have collected before. The advantage of painting in oil is, that you give, from objects of nature placed before you, a representation of those upon the canvas, whilst the fresco painter must first prepare his studies, and have studied every part of his drapery, and his naked parts, and everything must be prepared ; he must have studies of those things previously in his portfolios ; he brings those studies with him, and as he goes on with the execution of the frescos, he copies them upon the wall.

893. Fresco requiring greater knowledge and talent in the design than oil painting, do you think that the establishment of a school of fresco painting here, would materially contribute to improve the design and drawing of the English school?—Undoubtedly, that I firmly believe, because the great merit of the frescos that are most admired is in the conception, more than in the painting of parts.

894. *Mr. Ewart.*] Do you know of any frescos which have stood the climate of England?—No.

895. Most of the paintings in the large buildings in this country have been in oil?—I think so ; I think the church in Moorfields has been painted in fresco some time ago ; but I do not know whether it is good fresco, or whether it is merely painted in distemper.

896. How has oil painting, applied to architectural purposes on a large scale, stood in England?—I do not know ; I should suppose that oil painting would stand in England as well as in Venice, there is no such great difference in the climate as people imagine.

897. *Mr. Gally Knight.*] Your opinion is that oil painting would stand better than fresco painting?—Decidedly.

898. *Mr. Wyse.*] In the interior of houses do you think oil painting would stand better than fresco painting, where an equal temperature was preserved by fires and by habitation?—I should hesitate upon that point, because I have not made any observation upon that point so as to answer with proper knowledge.

899. *Mr. Gally Knight.*] In the interior of large public halls, which do you think would stand best?—I have no doubt that oil paintings would stand better ; you can calculate more upon the durability of oil paintings, for I have seen fresco paintings by the same hand well preserved in one place, and not preserved in another ; whilst that is not the case with oil paintings by the same hand ; the oil pictures by Raphael have all kept equally well, but his frescos have not kept equally well, so that you cannot with frescos calculate so much upon the certainty of preservation.

900. *Mr. Ewart.*] Is it your opinion that fresco would last as well in Westminster-hall?—I think that the damp would be against it ; for example, another instance at Mantua, which is a very damp place, surrounded by a marsh, the frescos are by Julio Romano, and they have not stood ; they have been repainted in oil since.

901. Do you think that the objection of darkness in particular places, which has been stated as a reason for not using oil, might be obviated by a different mode of painting in oil?—Certainly.

902. Therefore you do not hold that that objection applies?—No, certainly not ; I think that objection can be remedied by proper attention to the position where the picture is to be placed.

903. Was the painting of the Last Supper, by Leonardo da Vinci, originally painted in fresco or in oil?—I think it was originally painted in fresco.

904. Has that painting been revived in oil?—It was revived in oil.

905. Why was it revived in oil?—Because they found that the wall upon which it was painted was damp, and that fresco painting would not do. But what coincides with my opinion that the preservation of fresco painting is not to be relied upon is, that in the same room there is, on the side painted by Montorfano, a painter that was contemporary, but a little older than Leonardo, which is very well preserved, whilst opposite to it is the Last Supper by Leonardo, which wanted reparation within a century after it was painted.

906. Montorfano's painting was in fresco?—Yes ; that establishes that you cannot rely upon it ; that it depends upon the circumstance of the wall, or the preparation of it to receive the painting.

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Mr. Richard Mitchell, called in ; and Examined.

907. *Chairman.*] YOU are a carver by trade, are you not?—Yes.

908. By whom are you principally employed, and what is the nature of the work upon which you are principally employed?—It is chiefly cabinet furniture that I am employed upon at present ; I have been for some time employed upon the decoration of a room and the panels.

909. Do you design the panel you execute in wood?—We have very little opportunity of designing ; we are generally, which I consider as the principal evil of the business, under the dominion of upholsterers ; so that we very seldom design any work, or have an opportunity of doing so.

910. The higher part of your profession is not encouraged under present circumstances?—Decidedly not.

911. Were you led to think that an opportunity offered of encouraging carving in the rebuilding of the new Houses?—Yes.

912. That is the ground upon which you have offered your evidence to the Committee?—Yes ; and upon a former occasion taking notice of the evidence, that was adduced on some Committee respecting the decoration of architecture, in which it was stated that it was impossible to get the higher grade of our art executed in the present day, I think that is an error.

913. Can you produce anything to show that a higher class of art can be executed by you, or any member of your profession?—Being such secondary persons in our art, we have seldom anything by us in any way ; if we receive an order for anything of the sort, it passes from us, and we have no opportunity of retaining any specimens.

914. Have you been employed to execute any design of any artist ; have you carved any panel that has been designed by an artist?—I have executed a design of the artist who has designed most of the things for the decoration of Sutherland House.

915. You have been employed to work upon his designs?—Yes.

916. What was the kind of design?—That was a design for a sideboard.

917. Fruit and flowers?—Yes ; it was elaborately carved for the present period.

918. Was there any figure carving?—No, there was no figure carving.

919. Have you some specimens to produce?—I have. (*The Witness produced some specimens.*)

920. Are the specimens which you produce executed after any design of any artist ; or are they designed by one of your trade?—After the fancy of the individual, who executed them in a particular style, that they should take the appearance of Gibbon, who was an admired artist of the olden time.

921. Is this specimen designed by one of your profession, or is it designed by an artist?—By one of our profession ; that trophy, I expect, he has taken from a print.

922. You, I believe, have an association amongst yourselves for encouraging both design and execution?—Yes ; it has been formed about five or six years ; about six individuals began it ; our only object is to endeavour to advance the art ; our funds are solely applied to the purchase of books ; and latterly, within the last twelve months, of casts.

923. And you have both a collection of casts and books of engravings?—Yes.

924. You meet weekly?—Yes.

925. Do you find a want of direct encouragement?—That seems to be the evil principally with us, we have so little opportunity of executing our own ideas ; and it would of course cost time if we were to get anything up as a speculation to show any one.

926. You think then, that if carving were employed for the decoration of rooms, or for architectural decoration, that employment would give you an encouragement which would advance the art?—Decidedly so ; as far as regards the encouragement we receive at present, it is very little, or rather, it tends to depress us from proceeding in any way as regards improving ourselves ; for the generality of our work we receive from upholsterers, whose business it is to curtail the price as much as possible, and without the slightest thought on his part of pleasing the person whom he may be employed by ; his object is to endeavour, if possible, to do away with anything in the shape of decoration.

927. That arises in some degree from the mode in which architects are paid, does it not?—I was not aware of the reason, but it certainly appeared so.

928. Colonel

928. Colonel *Rawdon*.] There is a desire on the part of the carvers to execute works in the higher class of art, is there not?—Decidedly; many of the carvers of the present day I consider make a great many sacrifices in cultivating themselves, as regards their loss of time in the evening, where they have not the slightest prospect of any return from it. Our books are very much patronized by our society; we at first were only six in number, and we are now from 60 to 70; the books are lent from one week to another, and scarcely an evening passes in which the greater portion of the books are not taken away.

929. *Chairman*.] You receive your remuneration from the upholsterer chiefly?—Yes.

930. You know nothing of the charge which he makes?—Decidedly not.

931. Do you happen to have heard any part of the evidence that was given this morning by the first witness who was examined, relative to the rate of wages charged by artists of ability employed in house decoration?—Yes, and I must say that I never heard of anything in the shape of 15*s.* a day received by a carver as a reward for his labour.

932. An intermediate person being employed to engage you, adds of course to the cost of such decoration, and tends to diminish your employment, and to check the advance of your trade?—Decidedly; it is not so much that it affects the remuneration for our labour, as that it destroys every opportunity of rising in our profession.

933. Do you think that the carving of the present day is as good as many of the old works of carving in the cathedrals?—I would not venture to say that the carving of the present day is generally equal to that; but there are artists of the present day who can do it. I would say that it cannot be done at the same rate of wages, because it is not encouraged to that extent; but there are several distinguished persons who were originally wood-carvers; the present Sir Francis Chantrey was a wood-carver; the germs of his genius were originally shown in wood-carving, and Mr. Nicholls was also a wood-carver.

934. You think that if the talent of the wood-carvers was called out, it would no doubt develope itself in the finer style of art?—Decidedly.

935. Have you had any opportunity of seeing foreign carving?—Yes, I have had an opportunity of repairing a great deal for several years.

936. Do you think that the English carving would be equal to that?—Decidedly; I do not mean as regards the elaborate bas-reliefs which have come from Italy and such parts.

937. Is there a great inclination among the carvers now to improve themselves in design?—Very great.

938. They study the art more scientifically than they did before?—Yes.

939. Do they frequent the Schools of Design?—Most of the young men do.

940. Mr. *Wyse*.] How comes it that among the body of carvers you have not established an upholsterer who would give you a fairer remuneration for your labour?—We have never had an opportunity.

941. Are there a considerable number of young men at this moment occupied in studying the branch of art in which you are engaged?—Yes, there are 70 belonging to this little institution of which I spoke.

942. Do any of them also frequent the higher schools of art?—Many of them have attended the School of Design that has been opened at Somerset House and Saville House; but the generality of ornament which a man must get his living by in the present day, is not such as would be taught at those schools; foliage and all that decoration, and the scroll which is in use by upholsterers of the present day, they would not receive the best examples of at the School of Design and other places; they would receive specimens of a decided character, such as the Greek and Roman style; but it is a mixture that is patronized by upholsterers of the present day.

943. Is there not instruction also given in the style of art used at the period of Francis the First, and at the period of Louis the Fourteenth, in the School of Design?—I do not consider those as good specimens; I have had an opportunity of seeing a great many of the specimens which have been brought away by the youths there; I have a youth apprenticed to me at the present time, who has attended at the school, and who has shown great ability in drawing.

944. They do study the art of that period as well as the Greek and Roman?—Yes.

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945. Are there not a great many persons in different parts of the town employed in repairing furniture of the period of the Tudors, and the more recent period of Louis the Fourteenth?—Yes.

946. Are the restorers of those articles of furniture connected with your branch of the profession?—Yes.

947. Has that had a tendency to encourage a taste for works of art of that description?—Decidedly.

948. When was that first introduced here?—It is 14 years since I was first employed in repairing old works of that kind; it must have been subsequently to that.

949. If a commission were given to any persons in your branch of the art for any works of that style, could they execute it with the same facility as foliage or works of modern art?—No doubt; I have not the slightest doubt that whatever style might be fixed upon, if there were a design, it could be executed.

950. Does there exist among the persons in your branch of art sufficient knowledge to appreciate and execute in their true character those several styles?—Certainly there are artists, I should not say perhaps generally, who could execute those styles.

951. From whence is that knowledge derived; is it a matter merely of practice, or of previous education?—On account of their having seen beautiful specimens executed, they have cultivated themselves in the modern works of art, and in the old works of art which have gone by. Works which are published at book-shops, where they formerly never thought of selling them, are sought for, which contain prints of the old style of art; and every old work that has come from the Continent bearing upon the subject has been eagerly sought for by carvers.

952. Mr. *Ewart*.] Do you study from nature?—We receive our first impressions from nature, but in the execution we should make use of our judgment, and not strictly follow nature. Our object would be to display a little taste, according to our judgment, not confining ourselves to the natural appearance of the flower, for we should put in little touches to make up for the loss of colours.

953. Do you derive any advantage from such institutions as the Zoological Gardens, when you have occasion to study animals?—Yes.

954. *Chairman*.] And from the British Museum?—Yes; most of the persons that we have had an opportunity of conversing with would be glad if the Museum was to be open at a late hour in the day, because it is now attended with loss of time to go there in the day.

955. At present the hours are rather inconvenient to your business?—It rather intrudes upon the day, and in fact it is only looked upon in the light of a holiday.

956. Colonel *Rawdon*.] Do you consider that the doors of the new Houses of Parliament, for instance, would furnish your profession with an advantageous means of exercising your art?—Decidedly.

957. Mr. *Ewart*.] Would it be a benefit to your branch of art if the Zoological Society, or the Horticultural Society, gave you the opportunity of inspecting nature as it exists in their exhibitions?—Decidedly.

958. Colonel *Rawdon*.] You say that the doors of the new Houses of Parliament would afford your profession a good opportunity for improving their art; have you ever considered your art in connexion with the style of building of the 15th century; have you ever executed any works of the style of the 15th century?—Yes.

959. Have you ever executed architectural ornaments?—Yes.

960. Do you think that there are many carvers in England who are capable of executing architectural ornaments in the style of that period?—Yes.

961. Of the highest class?—Yes.

962. From their own designs?—Yes; I never saw anything as a part of architectural ornament but what could be executed as well at the present day as it ever was.

963. Have you ever seen any large figures executed in wood, of modern date?—None, with one exception; there is one large work which might be referred to, the altar-piece of St. Margaret's Church, close to Westminster Abbey; the whole of that was executed by a person in Oxford-street. The organ and the whole of the altar-piece is considered very good.

964. Have you ever seen executed any reliefs in wood?—Yes.

965. Historically?—No.

966. *Chairman*.]

966. *Chairman.*] Has not a screen been recently executed for the Temple Church by carvers of the present day?—I do not know; most of the decoration for the Temple Church is new work in the style of the old.

967. And on which English carvers are employed?—Yes.

968. Are there any foreign carvers in London?—Very few.

969. Colonel *Rawdon.*] Is yours a numerous class of artists?—We have 70 in our little society.

970. There has been more encouragement of late given to carving?—There has been a greater quantity done, on account of the introduction, I consider, of works from the Continent; the old work, as we term it, has revived a taste amongst the gentry of England, which has been obliged to be borne out by new work.

971. The orders having been given by upholsterers?—Yes, and dealers in antique carvings.

972. Do you compete in your works for the upholsterer, or does the upholsterer give the design to you, or to some other carver, which you are to execute?—The upholsterer generally gives the design which we are to execute; he generally employs a draftsman.

973. *Chairman.*] The work you execute for the upholsterer is chiefly work which is to be gilded and painted?—Yes.

974. Therefore you are prevented from bestowing that careful execution and expression upon it which you would bestow, had you to execute a design for an artist which was not to be painted or varnished?—Yes.

975. You have seen, perhaps, some of the fine old frames and carving of Gibbon?—I have seen one of his finest specimens in St. James's Church, in Piccadilly; but I have seen plenty executed at the present day to equal that, I consider.

976. Has the carving you speak of as equal to that you refer to in St. James's Church been executed for upholsterers, and painted and gilded?—No; there are two specimens of it now, which might be seen at a dealer's in John-street, Oxford-street; those specimens were sold to him at a reasonable rate, on condition that he should not stain them to imitate old, so that they should remain as works of the present time, that the artist might obtain orders from them. Most of the work which has been executed at the present day has been done in imitation of the style of Louis the Fourteenth, and it has been bought up by the dealers, and stained, to imitate the old, for they could not sell it unless they professed that it was old. That is a notorious fact. In fact, our greatest orders of late in the shape of anything of bold work have been from the dealers, and that has been stained to imitate old, and sold for old. That, it appears to me, has led to the opinion that carving could not be done at the present day equal to the carving of former periods.

977. Lord *Brabazon.*] How long has this work which you refer to been in the hands of the dealer in John-street?—I should say five or six months.

978. Do you suppose that it would have sold sooner had it been stained?—Undoubtedly, and the artist would have received from his performance at the time, I think it was 20*l.*, more for his labour.

Mr. R. Mitchell.

11 June 1841.

APPENDIX.

PAPER delivered in by *Charles Eastlake, Esq.*

Paper on Fresco
Painting, by
C. Eastlake, Esq.

THE present German School of Fresco Painters has been formed within the last twenty-five years. Its first essays, to which I have alluded, were in a great measure the result of a general spirit of imitation which willingly adopted all that was associated with the habits of the later middle ages. It may be as well to review the origin and progress of this state of feeling in the present century. The historians of modern German art have indeed traced its rise to earlier influences, but all agree that the circumstances to which we are about to refer greatly promoted the introduction of a new taste in Painting.

The efforts to create a new style of art, in Germany, in the beginning of the present century, were intimately connected with the struggle for political independence. The cathedrals and churches on the Rhine had been more or less desecrated and plundered, and the pictures by the early German masters dispersed and sold. The gradual recovery of these ended in the formation of collections of such works; this led to a higher appreciation of their merits, indulgently seen as they were by patriots anxious to restore and maintain all that especially characterized the German nation. With men thus inspired, the connexion of such feelings with the religion of their forefathers was obvious. German artists and writers again, who visited Italy, dwelt on the relation that had subsisted between Germany and Italy before and since the revival of letters, not only in politics but in the arts. The Tower at Pisa, the church of St. Francis at Assisi and other buildings, had been erected by Germans, and it was remembered with pride, that the new life of Italy had been kindled chiefly by the genius of the northern nations. The spirit of the middle ages was thus in a manner revived, and the Germans looked with complacency on that period when the Teutonic nations, unassisted (as they assume) by classic examples, produced a characteristic style of architecture and developed their native feeling in the arts of design and in poetry. In those ages, Architecture, the most necessary of the arts, and therefore the first in date, had time to develop itself fully, especially in the north; but before Painting could unfold itself in an equal degree, the thirst for the revival of classic learning and the imitation of classic models prevented the free formation of a Christian and national style. The early specimens of art which were most free from this classic influence were thus regarded with higher veneration, and the Germans of the 19th century boldly proposed to throw aside all classic prejudices, however imposing, and follow up the imperfect beginnings of the later middle ages in a kindred spirit. This general aim connected the early efforts of Italian art still more with those of Germany, and the German painters who visited Italy, recognised the feeling that inspired them in all works which were supposed to be independent of a classic influence.

The degrees in which this spirit has prevailed have naturally varied. With many, the imitation of the earlier masters soon gave place to a juster estimate of the general character of the art. The antique has even, to a certain extent, reassumed its empire; but on the other hand, some of the best German artists have unflinchingly maintained the general principles above described, even to the present day; indeed not a few had at first returned to the old faith, and had imbibed with it a still deeper attachment to the spirit of the early painters.

It is necessary to bear these facts in mind, in order to understand the particular aim which many (perhaps the best) of the German artists have in view. The veneration for the general spirit which prevailed at the revival of art was accompanied by an imitation of the characteristics and even the technical methods of the early painters; the habits and the productions of mediæval Italy were, as we have seen, easily associated with German feelings, and to this general imitation the adoption of fresco painting is partly to be attributed, though that art was never before practised by the Germans. Fresco painting was, in short, only one of many circumstances which had acquired interest and importance in the eyes of German painters from the above causes. The predilection for the early examples of Christian art did not exclude the study of better specimens created in the same spirit, but the indications of a classic influence were sufficient to condemn the finest works, and hence the later productions of Raphael were not considered fit models for study.

Let us now consider how far we, as Englishmen, can share these feelings and aims. If the national ardour of the Germans is to be our example, we should dwell on the fact that the arts in England under Henry the Third, in the 13th century, were as much advanced as in Italy itself; that our Architecture was even more characteristic and freer from classic influence; that Sculpture, to judge from Wells Cathedral, bid fair to rival the contemporary efforts in Tuscany, and that our Painting of the same period might fairly compete with that of Siena and Florence. Specimens of early English painting were lately to be seen,—some very important relics still exist on the walls of the edifices at Westminster. The undertaking now proposed might be the more interesting, since, after a lapse of six centuries, it would renew the same style of decoration on the same spot. The painters employed

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employed in the time of Henry the Third were English; their names are preserved. Thus in doing justice to the patriotism of the Germans, the first conviction that would press upon us would be that our own country and our own English feelings are sufficient to produce and foster a characteristic style of art; that although we might share much of the spirit of the Germanic nations, this spirit would be modified, perhaps refined, by our peculiar habits; above all, we should entirely agree with the Germans in concluding that we are as little in want of foreign artists to represent our history and express our feelings, as of foreign soldiers to defend our liberties. Even the question of ability (although that ability is not to be doubted for a moment) is unimportant; for, to trust to our own resources should be, under any circumstances, the only course. Ability, if wanting, would of necessity follow. Many may remember the time, before the British army had opportunities to distinguish itself, when continental scoffers affected to despise our pretensions to military skill. In the arts, as in arms, discipline, practice, and opportunity are necessary to the acquisition of skill and confidence; in both a beginning is to be made, and want of experience may occasion failure at first; but nothing could lead to failure in both more effectually than the absence of sympathy and moral support on the part of the country. Other nations, it may be observed, think their artists, whatever may be their real claims, the first in the world, and this partiality is unquestionably one of the chief causes of whatever excellence they attain. It is sometimes mortifying to find that foreigners are more just to English artists than the English themselves are. Many of our artists who have settled or occasionally painted in Italy, Germany, Russia, and even in France, have been highly esteemed and employed. The Germans especially are great admirers of English art, and a picture by Wilkie has long graced the Gallery of Munich.

If however we are to look to the Germans, the first quality which invites our imitation is their patriotism. It may or may not follow that the mode of encouraging native art which is now attracting attention at Munich is fit to be adopted here. We have seen that a considerable degree of imitation of early precedents is mixed up with the German efforts: this of itself is hardly to be defended, but the imitation of that imitation, without sharing its inspiring feeling, would be utterly useless as well as humiliating. The question of fresco painting is in like manner to be considered on its own merits, without reference to what the Germans have done, except as an experiment with regard to climate. The fresco painters of Munich generally work on the walls from May to September only; the greater part of the year is thus devoted to the preparation of the cartoons. Five months in the year would probably be the longest period in which it would be possible to paint in fresco in London. But assuming the new Houses of Parliament to be thus decorated, and that the works could not be completed before the rooms would be wanted, the paintings could be continued annually in the autumn without inconvenience. The climate of England and Germany might in some respects be more favourable to the practice of fresco than Italy. The surface of the wall is in the fittest state to receive the colours when it will barely receive the impression of the finger (when more moist, the ultimate effect of the painting is faint); this supposes the necessity of a very rapid execution in a warm climate, where the plaster would dry more quickly.

Fresco painting, as a durable and immoveable decoration, can only be fitly applied to buildings of a permanent character. Not only capricious alterations, but even repairs cannot be attempted without destroying the paintings. There can be no doubt that the general introduction of such decorations would lead to a more solid style of architecture; at the same time the impossibility of change would be considered by many as an objection. This objection would not however apply to public buildings. In case of fire, frescos would no doubt be more or less injured or ruined, but they might not be so utterly effaced and destroyed as oil pictures in the same circumstances would be. On the whole, the smoke of London might be found less prejudicial than that of the candles in Italian churches. The Last Judgment of Michael Angelo could hardly have suffered more in three centuries from coal fires than from the church ceremonies, which have hastened its ruin. The superior brilliancy (looking at this quality alone) of frescos which adorn the galleries of private houses, where they have not been exposed to such injurious influences, is very remarkable; as, for example, in the Farnese ceiling. The occasional unsound state of some walls, even in buildings of the most solid construction in Rome, is to be attributed to slight but frequent shocks of earthquake. A ceiling, painted by one of the scholars of the Carracci in the Costaguti Palace in Rome, fell from this cause. Such disadvantages might fairly be set against any that are to be apprehended in London. With regard to the modes of cleaning fresco, the description of the method adopted by Carlo Maratti in cleaning Raphael's frescos when blackened with smoke happens to be preserved; but no doubt modern chemistry could suggest the best possible means.

The general qualities in art which fresco demands, as well as those which are less compatible with it, have been already considered. It may be assumed that it is fittest for public and extensive works. Public works, whether connected with religion or patriotism, are the most calculated to advance the character of the art, for as they are addressed to the mass of mankind, or at least to the mass of a nation, they must be dignified. Existing works of the kind may be more or less interesting, but there are scarcely any that are trivial or burlesque. This moral dignity is soon associated in the mind of the artist with a corresponding grandeur of appearance, and his attention is thus involuntarily directed to the higher principles of his art. In my evidence, I expressed the opinion that although a given series of frescos must be under the control of one artist, it would be quite possible to combine this very necessary condition with the employment of a sufficient number of competent artists by subdividing the general theme. Thus, if we suppose the general subject to be

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be Legislation, it might combine the symbolic and dramatic styles, and even subjects of animated action. It might be subdivided, for example, into the history and progress of legislation, founded on religion and morals, and producing its effects in peace and war; exemplified in the one by industry and commercial enterprize, in the other by instances of the courage which results from a due appreciation of national benefits, and the feelings of loyalty and patriotism. Any subject of great and universal human or national interest might be made equally comprehensive. It has been assumed that the practice of fresco would be beneficial to English artists technically; we proceed to consider how it would affect them in other respects.

The painters employed on an extensive series of frescos would have to devote a considerable portion of their lives to the object. Such an undertaking would require great perseverance on their part. It is needless to say that they ought not to encounter any impatience or want of confidence on the part of their employers: the trial should be a fair one. It would hardly be possible for the artists to undertake any oil-pictures while so employed, and I confess I have some fears that, when debarred from the exercise of oil-painting, and confined to a severer and drier occupation, they might find their task irksome. One of the first artists at Munich, in writing to me not long since, said he sighed to return to oil-painting. If the German fresco painters can feel this regret at giving up their first occupation, for so many years, it may be supposed that the English artists would experience such a feeling in a greater degree. When the King of Bavaria honoured me with a visit in Rome, he told me he had made an arrangement with Schnorr, and had given him employment in fresco for ten years: that excellent artist has now been occupied at Munich in public works for a much longer period. No hopes could be held out to the principal painters that they would find time for oil-painting as well, for their designs and cartoons would take up all their spare time. After a few years, when assistants were well formed, more leisure might be gained, and it was under these circumstances that Raphael painted in oil when employed by Julius the Second in Rome; but for the first three years after he began the frescos in the Vatican, he confined himself entirely to those labours; and Michael Angelo, as is well known, painted the ceiling of the Cappella Sistina alone.

The more general practice was however to employ assistants, and this is one of the serious considerations connected with the present inquiry. Owing to the self-educating system of painters in this country, the younger artists are more independent than they are elsewhere, and they might have some reluctance to co-operate in works in which their best efforts would only contribute to the fame of the artist under whom they worked. In Italy and in recent times in Germany, this subordination was, however, not felt to be irksome, and the best scholars were naturally soon entrusted with independent works. It is possible the talents thus created would be employed to decorate private houses, but the Government would incur a sort of obligation not to leave a school thus formed unemployed, especially as the artists, from want of practice, might be less able to cope with those who had been exclusively employed in oil-painting. The result, however, might be that the school would gain in design, at some sacrifice of the more refined technical processes in colouring, in which the English painters now excel their Continental rivals. It is true some Italian painters, for example, Andrea del Sarto, the Carracci and their scholars, were equally skilful in oil and in fresco. The earlier masters were, however, generally stronger in the latter; and Sir Joshua Reynolds observes that Raphael was a better painter in fresco than in oil.

I N D E X.

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See also *Bronze Castings.* *Fresco Painting.* *Munich.*

Berlin Gallery. In the Gallery at Berlin the only colouring employed is on the architectural mouldings, *Dyce* 320-322.

Boisserée, Chevalier de. High degree of excellence reached in painting on glass at Munich; encouragement given to the art by the Chevalier de Boisserée, *Wyse* 863.

Bronze Castings. There would be no objection to marble statues, but witness would prefer metal; bronze castings should be encouraged, *Bankes* 779, 780—Superiority of the French in bronze castings; influence of public taste at Paris upon the art; there has been an improvement also in England, *Bankes* 799-803—Encouragement given by the King of Bavaria to bronze casting; series of figures illustrative of the heroes of Bavarian history for his great presence hall, *Wyse* 865.

Byzantine Architecture. Specimens of large historical figures in Byzantine architecture; early Christian churches of Syria and Asia Minor, *Barry* 34-38.

C.

Campo Santa, at Pisa. The Campo Santa at Pisa is of the Italian architecture of the 13th century, with additions in the pointed style of the 14th and 15th centuries, *Barry* 15, 16.

Cartoons. An exhibition of cartoons would give an impetus to drawing, and would be a desirable species of competition, *Eastlake* 662-665—Defects of English art might be overcome by fresco painting; and the cartoons should be submitted to competent judges before they are transferred to the wall, *Bankes* 747-751—The effect of fresco could not be judged of from the cartoons of figures previously exhibited on walls, *Shee* 210-215.

CARVING IN WOOD:

1. *Present State of the Art,*
2. *Pains taken by Wood Carvers to improve in their Art; Need of direct Encouragement.*

1. *Present State of the Art:*
There are many carvers who could execute works in the old style if they had a design; their

Report, 1841—continued.

CARVING IN WOOD—continued.

their studies, *Mitchell* 949-952—There are artists who can carve wood equal to the old works in the cathedrals; Sir Francis Chantrey and Mr. Nicholls were originally wood carvers, *Mitchell* 933—Progress of wood carving in this country; it could be done to perfection here without going abroad, *Bankes* 787-793—It is a mistake to say that the works in the highest grade of the carving art cannot be executed at the present day; specimens produced, *Mitchell* 911-921—The reason why it is supposed that modern carvers cannot work so well as those of former times is, that all their works are stained and sold as old works, *Mitchell* 975-978—The doors of the new Houses would be a good opportunity of exercising the art of carving; architectural ornaments of the 15th century could be executed as well now as ever they were, *Mitchell* 956. 958-962.

2. *Pains taken by Wood Carvers to improve in their Art; Need of direct Encouragement:*

Association of the trade for encouraging design and execution, *Mitchell* 922-924—The trade wants direct encouragement; at present they only work for upholsterers, who curtail the price as much as possible, *Mitchell* 929-932—Carvers execute the designs for upholsterers, which have been prepared by distinguished draughtsmen; they would be better done if they had not afterwards to be painted or gilded, *Mitchell* 968-974.—If the talent of the wood carvers were called out, it would develop itself in the finer style of art; they are taking great pains to improve themselves, *Mitchell* 935-939—The carvers make great sacrifices in cultivating their taste; constant use of the society's books, *Mitchell* 928.

They have been much employed in repairing old works of the period of the Tudors and of Louis XIV., which has promoted a taste for works of that description, *Mitchell* 945-948—They derive advantage from the Zoological Gardens and the British Museum, but the latter can only be attended by losing time in the day, *Mitchell* 953-955. 957—They do not see the specimens which are useful to them in the present exercise of their art at schools of design, *Mitchell* 940-944.

Chelsea Hospital. Chelsea Hospital might be decorated with great effect, as Greenwich Hospital is, *Eastlake* 656.

Classical Subjects. Classical subjects should be avoided; statuary should be an integral part of the work, and should not appear to have been brought from elsewhere, *Bankes* 777. 778.

Colouring applied to Architecture. Some mode of colouring and painting is essential to all styles of architecture, and has been used from the earliest times, *Barry* 17-20; *Dyce* 303-305. 312-316—Colouring was used to give effect to the Byzantine, Saxon, Gothic, and also classical architecture, *Dyce* 306, 307—Colouring in the interior decorations began to cease with the decline of Gothic architecture, *Barry* 59, 60—We find the remains of colour in all Gothic buildings in this country, and in many on the Continent it is found perfect, as in the cathedrals of Orvieto, Vienna, and Assisi, *Dyce* 308-311.

Various periods and countries in which colour has been used; Etruria, Egypt, Rome, Ravenna, Russia, and the Greek church every where, *Vivian* 506, 507—Instances of the application of colour to architecture in the middle ages; the Campo Santa at Pisa, at Palermo the Royal Chapel, the Cathedral of Cordova, and the Alhambra in Granada, *Vivian* 509—Striking instances of painting in ancient buildings of the Greeks, Egyptians and Romans, *Bankes* 700, 701—It has always been the practice to heighten the effect of architectural details by picking them out in colours and gilding, *Bankes* 765-767—There is no period, from the earliest introduction of architecture down to the beginning of the 17th century, in which colour is not applied in almost all countries, *Wyse* 869 871.

Colouring Statues. The only point in which witness cannot acquiesce in the taste of the Greeks, is in the colouring of their statues, *Bankes* 782, 783—Witness does not approve of coloured statues, *Barry* 132-134.

Competition of Artists. Competition in works of art is desirable, but in this country there is no tribunal of a nature that would induce artists of established reputation to compete, *Shee* 188-209—Even if the first artists alone were selected, they would not enter into competition, for want of confidence in the tribunal, *Shee* 223-226—It might not be impossible to form a competent tribunal, but first-rate artists would not submit to competition, *Shee* 229-241—It would be impracticable at present to select artists by competition to execute frescos in particular situations, *Shee* 256, 257—Designs exhibited under favourable circumstances might be the subject of competition, *Shee* 216, 217—Artists of established reputation might be employed, and others not so well known be allowed to compete with one another, *Shee* 218-222—Competition is not applicable to painting as to architecture and sculpture, as the work cannot be produced mechanically from the artist's design, *Dyce* 482, 484—There is a prejudice against competition, but it is the fairest mode of deciding if there are competent judges, and if the leading artists will compete, *Eastlake* 666, 667.

Completion

Completion of the New Houses. Time at which different parts of the new Houses are likely to be completed so far as to try experiments, *Barry* 170-178.

Committee of Direction. If any one on the part of Government were appointed to select artists, he ought to consult the Royal Academy and the Trustees of the National Gallery, *Shee*, 274, 275—A committee of direction should be appointed to select the artists, but the latter should be left unfettered as regards subjects, *Eastlake* 661.

Cornelius. Cornelius, to whom the art of fresco painting is principally owing, is quitting Munich, and has an appointment at Berlin, *Bankes* 719—Opinion of Cornelius as to the noble opportunity offered by the rebuilding of the Houses of Parliament for founding a school of fresco painting which might equal any in Europe, *Wyse* 872.

See also *Foreign Artists*.

D.

Decorative Painting. There has been no continuous demand for decorative painting in this country, which is the cause of English artists not having undertaken it; the execution of fresco requires a school and staff, *Ker* 851-854.

Distemper. The colours in distemper do not acquire the same clearness as in fresco, *Dyce* 390, 391—The tendency of distemper to peel off might be counteracted, *Dyce* 395-397—The paintings in the Painted Chamber and St. Stephen's Chapel were probably in distemper, *Bankes* 703—The paintings of Mantegna at Hampton Court are in distemper; they have stood well, but the paper has decayed in many parts, *Bankes* 734, 735.

See also *Fresco*.

Drawing. English art is very defective in drawing; this defect exhibited on a large scale would be the more conspicuous, *Vivian* 554, 555—If there were incorrect drawing, it would be more conspicuous on an extended scale, *Eastlake* 645—Correctness in drawing should be attended to, but it is a question whether great precision of form be compatible with the excellencies of the English school, as it was not with those of the Flemish and Venetian schools, *Eastlake* 580—Incorrect drawing is not conspicuous in English art, but precision of form is not compatible with the most perfect colouring, *Eastlake* 608-611.

Dyce, William. (Analysis of his Evidence.)—Superintendent of the School of Design, &c., 295, 296—Public buildings abroad are generally decorated with works of art, 297, 298—Principal buildings thus decorated, 299, 300—The artists were selected on account of their eminence, 301, 302—In all styles of architecture colour has been used to give complete effect to architecture, 303-305—It was so in the Byzantine, Saxon, Gothic, and also classic architecture, 306, 307—We find the remains of colour in all Gothic buildings in this country, and in many on the Continent it is found perfect, as in the cathedrals of Orvieto, Sienna, and Assisi, 308-311—Colouring should be used to give full effect to Gothic architecture, 312-316—The three arts of architecture, painting, and sculpture are advantageously combined at Berlin, Dresden, and Munich, 317-319—In the gallery at Berlin, the only colouring employed is on the architectural mouldings, 320-322—Works of Professor Schnorr in the Royal Palace at Munich, 323-326—Arabesque decorations by Zimmerman and his pupils, 327, 328—Perfect preservation of the frescos in the Hof Garten at Munich exposed to the air; the climate of England would not be worse for frescos, but exposure to smoke might be hazardous, 329-335.

The encaustic paintings appear not to be durable; another process, tried at Munich by Professor Schnorr, appears to have succeeded, 336-339—Fresco is undoubtedly more durable than oil painting, which is liable to scale off the walls, 340—Case of the celebrated picture of the Last Supper, by Leonardo da Vinci, at Milan, 341—It would only require practice to enable oil painters to transfer their powers to fresco, 342—Improvement in German art within the last few years; it has become like the ancient Italian style, 343-349—Much of the improvement is to be attributed to the encouragement which has been given to artists, especially at Munich, 350, 351—The arts of this country would be much improved by decorating the new Houses with painting and sculpture, 352—There is plenty of artistical talent, but no fresco painters, 353—Correct design and drawing are characteristics of German improvement in art, 354, 355.

[Second Examination.]—Fresco is preferable to oil painting; it is suited to all situations and all kinds of light; oil can only be seen in certain positions; case of the painted staircase at the British Museum, 356-360—Oil painting on walls generally has a black appearance; exception in the case of the works of Paul Veronese in the Hall of the Council of Ten in the Ducal Palace at Venice, 360, 364—The difficulty of finding proper situations for oil paintings has led to the removal of them from foreign churches, and the collection of them in galleries, 365—Effect of the collection of pictures in galleries upon art, 366—Fresco painting would have a good effect upon national art; close imitation being impossible, artists would trust to higher qualities for success, 367—It is less hazardous to clean frescos than to clean oil paintings; they are best cleaned with bread, 368-371—The colours used in frescos are more permanent, being only earths; in

Report, 1841—continued.

Dyce, William. (Analysis of his Evidence)—continued.

Italy they have stood better than oil; paintings of Raphael in fresco and in oil, 372-377—The ancient Romans appear to have combined fresco with distemper in the Baths of Titus; brightness of the colours, 378-383—Fresco and distemper are equally durable, but the former is less liable to injury, 384-389—The colours in distemper do not acquire the same clearness as in fresco, 390, 391—Three artists in England capable of painting in fresco, 392-394—The tendency of distemper to peel off might be counteracted, 395-397—Fresco is preferable to oil, both as regards its fitness for all situations, and its not being liable to peel off, 401-403—Fresco must be executed while the walls are wet; this obliges an artist to leave out many secondary beauties, and to aim at the higher qualities of art, 404-407—Modern frescos are not so harmonious as oil paintings; crudity of the German frescos, 408-410—The French frescos are better coloured; some of the frescos by the old Italian masters are beautiful in point of colour, as that of Titian in the church of St. Antonio at Padua, 411, 412—Fresco is only the transcript of an artist's previous studies, and it renders attention to drawing more necessary than oil painting, 413-415—The dark colours are richer in oil but the light colours are heavier than in fresco; in fresco there is a certain dryness, but the scale of colour is greater, 416, 417.

Experiments must be tried in fresco before it is applied to the new Houses; the vestibule of the National Gallery and the arcade at Somerset House would be fit places, 418-422—Arcades abroad ornamented with fresco, 423-426—Experiments should be tried in the most unfavourable situations, exposed to the weather, 427-430—There are artists in this country capable of illustrating the various subjects of British history, and this is a favourable opportunity for encouraging them, 431-435—If all the works were under the direction of one artist, it would cause great jealousy, 436-439—The subjects might be divided into classes and devoted to particular parts of the building, 440—If fresco painting were introduced, it would be necessary to have schools at Munich, 441-443—There is a mode of oil painting without glare, but it is at the sacrifice of brilliancy; it is inferior to fresco, or even distemper, 444, 445—Architectural deformity of hanging oil pictures in a slanting position from the wall, 445—Advantage of the union of the higher and lower departments of art; want of a middle class of artists in this country; the decoration of the new Houses will promote this object, 446-452—Use that might be made of stained glass; progress that is making in the art of staining glass, 453-466.

The coats of arms of the Members of both Houses might be stained on the windows of St. Stephen's Hall, 467, 468—Gaudiness may be avoided by using strong colours harmoniously, 469-471—Any crudeness in fresco painting arises from want of skill in the artist rather than from any defect in the process, 473—Payments to Professor Schnorr at Munich for his works; arrangements as to his assistants, 474-479—Various ways of tracing on the plaster, 481—Competition is not applicable to painting as to architecture and sculpture, as the work cannot be produced mechanically from the artists' design, 482-484—If certain spaces of wall were allotted to artists to practise upon, it would appear who was the best fresco painter, 485-488—The decoration of the Houses of Parliament will assist schools of design, and lead to the embellishment of private houses and the improvement of the manufacturing arts, 489-499—For 700 *l.* a year the services of the best historical painters might be secured; 500 *l.* a year is a high average income of the most respectable artists of this country, except portrait painters, 500, 501.

E.

Eastlake, Charles. (Analysis of his Evidence.)—Member of the Royal Academy, 556—The rebuilding of the Houses of Parliament will be a good opportunity for employing artists and encouraging art, 557, 558—Fresco is fittest for a large space; the difficulty would be, that though many hands would be required, they must be under one direction 559, 560—If the architectural arrangements require separate divisions, detached oil pictures might be preferable, 560—All great works in fresco have been done by artists with subordinate artists under them, 561—At Munich the subjects have been chosen with reference to the talent of the artist, 562-564—The style of architecture would influence the selection of subjects, 565—No English artist has had much experience in fresco painting, but the art is very easily acquired, 566—Practice of the German fresco painters at Rome, before they were employed by the King of Bavaria; names of artists employed by the Chevalier Bartholdi, 567-569—And on the Villa Massimi, 570-572—They have almost all been since employed by different sovereigns in Germany, 573, 574.

The objection of climate to fresco painting has been quite answered by the experiment at Munich, where the climate is severer than our own, 575—The difficulty of removal, in case of fire, repairs, &c. is a great objection to fresco, 575—Fresco does not shine like oil painting, and the subject may be seen in a greater number of lights, 575—English artists are, of all others, least prepared for the fresco style, but encouragement would produce excellence, 576-579—Correctness in drawing should be attended to, but it is a question whether great precision of form be compatible with the excellencies of

Report, 1841—*continued.*

Eastlake, Charles. (Analysis of his Evidence)—*continued.*

of the English school, as it was not with those of the Flemish and Venetian schools, 580—Relative durability of fresco and oil painting, 581-583—Different apartments might be allotted to different artists, but a general similarity of style should be observed in the same cycle of subjects, 584-589—It would not be necessary to invite foreign artists; English artists would work in concert, 591—The only reason for employing foreigners would be to instruct native artists, but they could easily learn to paint fresco at Munich, 592—Foreign painters always have a national air in their works, which would suit the representation of subjects in English history; there would also be a difference of styles, 593.

Many young artists are desirous of painting in fresco, and men of eminence would be ready enough to learn, 594, 595—Origin of the German School of fresco painters, 596—Witness would be very glad to see the art in such perfection here as it has attained at Munich, 598—It would be necessary to begin with some room in the Speaker's house or elsewhere as an experiment, 600—Fresco painting can be more easily cleaned than oil, which becomes permanently darker by dirt, 601-607—Incorrect drawing is not conspicuous in English art, but precision of form is not compatible with the most perfect colouring, 608-611—It is necessary to hang some oil paintings projecting forward from the wall; this interferes with the architectural effect of lines; mode of obviating it, 612, 613—If a series of historical portraits were painted, they had better be in oil and pannelled into the wall under the direction of the architect, 614-620—English artists should study the highest models of fresco, as those of Raphael; the German style is too imitative; and it is to be hoped we may give English art a character of its own, 621-629—Elevation of style caused by the connexion of religion with art, 630-633—The Germans have made a very successful experiment, but their works are tinctured by German taste, 634-636—The works of Schnorr are very successful, even in colouring, but very inferior to the great fresco paintings of the Italian schools, 637, 638.

If the object were to employ the greatest number of artists in the new Houses, detached oil paintings would be preferable, conforming sufficiently to a general scheme, 639, 640—There are several artists who have painted historical subjects, but there has been no encouragement to paint them on a larger scale; the composition is the difficult part, 641-644—If there were incorrect drawing, it would be more conspicuous on an extended scale, 645—Fresco painting not being portable, the best mode of exhibiting the talents of artists would be to allot a room for specimens which should be permanent, 646-651—Harmony should be secured in a series of paintings, but the peculiar talent and feeling of each artist should be unfettered, 652-655—Chelsea Hospital might be decorated with great effect as Greenwich Hospital is, 656—Westminster Hall would be a good place for painting, but the present light is not sufficiently strong, 657-660—A committee of direction should be appointed to select the artists, but the latter should be left unfettered as regards subjects, 661.

An exhibition of cartoons would give an impetus to drawing, and would be a desirable species of competition, 662-665—There is a prejudice against competition, but it is the fairest mode of deciding if there are competent judges, and if the leading artists will compete, 666, 667—Many young artists have been to Munich, and wish to paint in fresco; Mr. Dyce and Mr. O'Neil, 668, 669—The process of fresco painting is not unhealthy; there is no large part of the wall wet at the same time; Michael Angelo and Vasari suffered in painting ceilings from lying on the back, 670-675—Manner in which witness has painted a room for Mr. Bellenden Ker in oil, 676-678—Painting in oil on walls was not uncommon in Italy; works of Sebastian del Piombo, Raphael, and Leonardo da Vinci referred to; cause of the bad state of the Lord's Supper by the latter, 679-685, 687, 688—The best material for fresco painting would be readily communicated by the Germans, 686—In England and Holland oil paintings on canvas have been chiefly used, 689, 690—And are preferable on account of the difficulty of painting on the spot, 691—The atmosphere of London is unfavourable to all paintings; but perhaps fresco might retain its freshness longer; it is easily cleaned, and not so likely to get dark as oil, 691-695.

Eastlake, Mr. Mr. Eastlake kindly decorated a room for witness in the Pompeian style; example that has been set by it, Ker 814-817—His work is thinly painted in oil upon a white ground, without varnish, and has stood perfectly well for five years, Ker 828-833.

Elizabethan Style. Architects ought not to have been confined to the Elizabethan style in their designs for the new Houses, but should have been left to their own taste, Shee 227, 228.

Encaustic Painting. The encaustic style has been found at Munich to give the effect of fresco with greater durability, Barry 48—The encaustic paintings appear not to be durable; another process, tried at Munich by Professor Schnorr, appears to have succeeded, Dyce 336-339—Doubts expressed as to the durability of the encaustic style of painting; the same risk would not be incurred with fresco or distemper, Bankes 704, 705—The advantages of encaustic painting are greater brilliancy and durability, Wyse 862.

Report, 1841—continued.

Encouragement of Art. There are extraordinary talents in every department of the art, that only require encouragement, *Shee* 264—Absence of encouragement to the higher departments of art in this country; cases of Mr. Hilton, Mr. Bell, and Mr. Briggs, *Shee* 284-289.

Experiments in Fresco Painting. Opinion of the Committee that some experimental efforts in fresco painting should first be made, *Rep. p. iv.*—Fresco painting not being portable, the best mode of exhibiting talents of artists would be to allot a room for specimens, which should be permanent, *Eastlake* 646-651—It would be necessary to begin with some room in the Speaker's House, or elsewhere, as an experiment, *Eastlake* 600—If certain spaces of wall were allotted to artists to practise upon, it would appear who was the best fresco painter, *Dyce* 485-488—Parts of the building in which the experiment might be tried, *Barry* 75-79.

See also *Stephen's, St., Hall.*

F.

Flues. Flues would pass under a portion of the walls on which painting might be applied, and if they had to be opened, the painting probably would be injured, *Barry*, 179-181.

FOREIGN ARTISTS:

Expediency of employing Foreign Artists considered:

English artists would enter into subjects of English history with more national feeling and character than foreigners, and ought to be employed solely, if it be intended to promote the arts of this country, *Shee* 259, 260—Foreign artists always have a national air in their works, which would not suit the representation of subjects in English history; there would also be a difference of styles, *Eastlake* 593—One of the most experienced foreign artists in fresco painting should be invited to England, which would make the art accessible to all; great improvements effected in art in former times by the visits of foreign artists, *Bankes*, 743, 744—It would be no degradation to English artists to bring over the professors of an art that nobody in this country professes, *Bankes* 745—Cornelius, or some eminent fresco painter, should be invited over, and students would work under him, and eminent artists emulate him, *Bankes* 752, 753—A native school of art should be trained up under German artists, *Bankes* 758, 759.

The only reason for employing foreigners would be to instruct native artists, but they could easily learn to paint fresco at Munich, *Eastlake* 592—It would not be necessary to invite foreign artists; English artists would work in concert, *Eastlake* 591—If it were known that encouragement would be given to artists in decorating public buildings, our artists would soon equal the Bavarian school; names of artists who would excel, *Ker* 845—Witness would be glad to see Cornelius come over here; but if English artists had time given to learn the mechanical process of fresco, there would be no fear of their being surpassed by the Germans, *Ker* 846—Absence of jealousy of foreign artists at Munich instanced by their reception of the statue of Maximilian by Thorwaltzen, *Wyse* 867.

Fradelle, Henry. (Analysis of his Evidence.)—An artist, 875—Intimately acquainted with Appiani, and the principal fresco painters of Italy, 876-879—Good fresco painting will require as much time in executing as oil painting, 880—Witness prefers oil to fresco, on account of the climate; decay of Raphael's fresco in the Farnesina Palace at Rome, near the Tiber, 881, 882—Fresco painting has been quite abandoned at Venice, and the oil paintings are in the most perfect state of preservation, 883—Perfect state of an oil-painted ceiling at Venice by Paul Veronese, 884-886—Oil paintings are as well calculated for works of great magnitude as fresco, 887—In fresco, combination with the mortar alters the colours, 888—An artist must suit his colouring to the light; Paul Veronese's picture looks very bright, with little light, 889, 890—The French prefer oil; modern embellishment of the Louvre in oil; perfect preservation of the works of Lebrun, 891—Greater convenience in producing works in oil than in fresco; power of correcting mistakes, 892—Fresco would improve the design and drawing of the English school, 893—The durability of oil may be more depended upon than that of fresco, which is found to stand unequally in different places, 894-906.

FRESCO PAINTING:

1. *Generally; its Suitableness to the New Houses.*
2. *Probability of finding Artists capable of executing Fresco.*
3. *Durability of Fresco.*
4. *Mode of cleaning it.*
5. *Whether it would be injured by the Climate of London.*
6. *Process of Fresco Painting described.*
7. *Effect of Fresco Painting in raising the Character of Art.*
8. *German School of Fresco Painters.*

1. *Generally; its Suitableness to the New Houses:*

Observations of the Committee as to the use of fresco in the new Houses, *Rep. p. iv.*—

Reasons for preferring fresco to oil painting; durability, absence of varnish, less absorption

Fresco Painting—continued.

tion of light, *Barry* 43-47—When there is light from above, the walls should be painted in fresco or in the encaustic style, *Barry* 12-14—Fresco is preferable to oil painting; it is suited to all situations and all kinds of light; oil can only be seen in certain positions; case of the painted staircase at the British Museum, *Dyce* 356-360—Fresco is preferable to oil both as regards its fitness for all situations, and its not being liable to peel off, *Dyce* 401-403—Modern frescos are not so harmonious as oil paintings; crudity of the German frescos, *Dyce* 408-410—The French frescos are better coloured than the German; some of the frescos by the old Italian masters are beautiful, in point of colour, as that of Titian in the church of St. Antonio, at Padua, *Dyce* 411, 412—Any crudeness in fresco painting arises from want of skill in the artist rather than from any defect in the process, *Dyce* 473—Fresco painting would be a great addition to the beauty of the new Houses, *Bankes* 726—Parts of the new building to which it might be applied, *Bankes* 727-730—Fresco is much better than oil, when artificially lighted; decorative works in oil at Venice and the frescos in the Farnese Gallery at Rome contrasted, *Bankes* 736, 737—Good fresco painting will require as much time as oil painting, *Fradelle* 880.

2. *Probability of finding Artists capable of executing Fresco:*

It would be difficult to find artists to execute fresco, for want of practice, *Barry* 50—It would only require practice to enable oil painters to transfer their powers to fresco, *Dyce* 342—There is plenty of artistical talent in this country, but no fresco painters, *Dyce* 353—Three artists in England capable of painting in fresco, *Dyce* 392-394—The difficulty would be, that though many hands would be required, they must be under one direction, *Eastlake* 559, 560—All great works in fresco have been done by artists with subordinate artists under them, *Eastlake* 561.

No English artist has had much experience in fresco painting, but the art is very easily acquired, *Eastlake* 566—English artists are, of all others, least prepared for the fresco style, but encouragement would produce excellence, *Eastlake* 576-579—English artists should study the highest models of fresco, as those of Raphael; the German style is too imitative, and it is to be hoped we may give English art a character of its own, *Eastlake* 621-629—Many young artists have been to Munich, and wish to paint in fresco; Mr. Dyce and Mr. O'Neil have been, *Eastlake* 668, 669—Many English artists would go over to Munich to learn fresco painting; advantage of this, *Bankes* 746, 761, 762.

3. *Durability of Fresco:*

Fresco is undoubtedly more durable than oil painting, which is liable to scale off the walls, *Dyce* 340—The colours used in fresco are more permanent, being only earths; in Italy they have stood better than oil; paintings of Raphael in fresco and in oil, *Dyce* 372-377—The ancient Romans appear to have combined fresco with distemper in the Baths of Titus; brightness of the colours, *Dyce* 378-383—Fresco and distemper are equally durable, but the former is less liable to injury, *Dyce* 384-389—Relative durability of fresco and oil painting, *Eastlake* 581-583—Fresco painting has been quite abandoned at Venice, and the oil paintings are in the most perfect state of preservation, *Fradelle* 883—Combination with the mortar alters the colours, *Fradelle* 888.

2. *Mode of cleaning it:*

It is less hazardous to clean frescos than to clean oil paintings; they are best cleaned with bread, *Dyce* 368-371—Fresco painting can be more easily cleaned than oil painting, which becomes permanently darker by dirt, *Eastlake* 601-607.

5. *Whether it would be injured by the Climate of London:*

Fresco would not be suited to the climate or consistent with the taste of the country, *Shee* 186—The objection of climate to fresco painting has been quite answered by the experiment at Munich, where the climate is severer than our own, *Eastlake* 575—The climate of London must be very bad for fresco painting; it could not be used for exteriors; whether it might be used in the corridors depends upon the possibility of repairing it, *Vivian* 521, 522—The atmosphere of London is unfavourable to all paintings, but perhaps fresco might retain its freshness longer; it is easily cleaned, and not so likely to get dark as oil, *Eastlake* 691-695—Witness prefers oil to fresco, on account of the climate; decay of Raphael's frescos in the Farnesina Palace at Rome, near the Tiber, *Fradelle* 881, 882.

6. *Process of Fresco Painting described:*

Various ways of tracing on the plaster, *Dyce* 481—The process of fresco painting is not unhealthy; there is no large part of the wall wet at the same time; Michael Angelo and Vasari suffered in painting ceilings from lying on the back and looking up, *Eastlake* 670-675—The best material on which to paint fresco would be readily communicated by the Germans, *Eastlake* 686—The process of fresco painting described; mastery of the art required, *Bankes* 710, 711.

*Fresco Painting—continued.*7. *Effect of Fresco Painting in raising the Character of Art :*

Fresco must be executed while the walls are wet ; this obliges an artist to leave out many secondary beauties, and to aim at the higher qualities of art, *Dyce*, 404-407—Fresco painting would have a good effect upon national art ; close imitation being impossible, artists would trust to higher qualities for success, *Dyce* 367—Private patronage is insufficient to encourage fresco painting ; the attempt in the new Houses would raise the character of art and expand the public taste, *Bankes* 712-715—It would encourage our painters to excel in composition and drawing, and grandeur of design, *Bankes* 716—Fresco would improve the design and drawing of the English school, *Fradelle* 893.

8. *German School of Fresco Painters :*

Practice of the German fresco painters at Rome before they were employed by the king of Bavaria ; names of artists employed by the Chevalier Bartholdi, *Eastlake* 567-569—Origin of the German school of fresco painters, *Eastlake* 596—Witness would be very glad to see the art in such perfection here as it has attained at Munich, *Eastlake* 598.

See also *Competition.* *Experiments.* *Foreign Artists.* *Hof Garten* (Munich).
Louvre. *Munich.* *Schnorr, Professor.*

G.

German Art and Artists. The three arts of architecture, painting, and sculpture, are advantageously combined at Berlin, Dresden, and Munich, *Dyce* 317-319—Improvement in German art within the last few years ; it has become like the ancient Italian style, *Dyce* 343-349—Much of the improvement is to be attributed to the encouragement which has been given to artists, especially at Munich, *Dyce* 350, 351—Correct design and drawing are characteristics of German improvement in arts, *Dyce* 354, 355—Rapid progress in the art of painting in Germany ; the artists there excel in conception and design, but not in colour, *Vivian* 550, 551—The Germans have made a very successful experiment in fresco painting, but their works are tinged by German taste, *Eastlake* 634-636—Characteristics of improved German art, *Bankes* 725—The German artists have not equalled the best Italian masters, but are superior to all cotemporary artists, of whatever nation, *Bankes* 717, 718—The encouragement of the fine arts by the king of Bavaria has extended the taste for and employment of art in Germany, *Wyse* 859, 860.

See also *Fresco Painting.* *Munich.* *Schnorr, Professor, &c.*

Greenwich Hospital. see *Paul's, St.*

H.

Heraldic Painting. Heraldic painting and carving might be successfully applied, *Bankes* 798.

Hilton, Mr. No encouragement has been afforded to the highest departments of art in this country ; works of Mr. Hilton adverted to, *Shee* 261, 262.

Historical Paintings. The object of the painting should be to decorate the building and to commemorate the great events and persons of the national history, and the whole expense need not be appropriated at one time, *Barry* 80-83—Historical painting would be preferable to allegorical, *Barry* 72-74—Illustrations of the history of the country would be the best subjects for the Houses of Parliament, *Shee* 183-185. 188.

The preparation of a great historical painting requires much study, time and expense, and artists could not devote these if it were uncertain that their works would be selected, *Shee* 242-247—For 700 *l.* a year the services of the best historical painters might be secured ; 500 *l.* a year is a high average income of the more respectable artists of this country, except portrait painters, *Dyce* 500, 501—The pictures most in request in this country have been of so different a kind that artists must be raised up before historical paintings on a grand scale could be ensured, *Vivian* 545-549—There are several artists who have painted historical subjects, but there has been no encouragement to paint them on a large scale ; the composition is the difficult part, *Eastlake* 641-644—The Germans and French have a high opinion of the picturesque qualities of many of the events in English history ; they would not be likely to treat the subjects in a foreign style, *Bankes* 754-757. 760.

Historical Portraits. If a series of historical portraits were painted, they had better be in oil and pannelled into the wall under the direction of the architect, *Eastlake*, 614-620.

Hof Garten (Munich.) Perfect preservation of the frescos in the Hof Garten at Munich exposed to air ; the climate of England would not be worse for frescos, but exposure to smoke might be hazardous, *Dyce* 329-335.

Inspruck

I.

Inspruck Cathedral. The application of sculpture, as in the Cathedral of Inspruck, might be of advantage in the Houses of Parliament, *Ker* 847-850.

K.

Ker, H. Bellenden. (Analysis of his Evidence.)—If this opportunity be taken of encouraging art, many others will arise, 811-813—Mr. Eastlake kindly decorated a room for witness in the Pompeian style; example that has been set by it, 814-817—Importance of schools of design in educating persons who can decorate houses artistically at less expense than can now be done in an inferior way, 819-827—Mr. Eastlake's work is thinly painted in oil upon a white ground without varnish, and has stood perfectly well for five years, 828-833—The school of design will occasion division of labour; eminent artists will design, and inferior artists will execute different parts, 834—Employment of numerous subordinate artists by the Munich fresco painters, 835-844—If it were known that encouragement would be given to artists in decorating public buildings, our artists would soon equal the Bavarian school; names of artists who would excel, 845—Witness would be glad to see Cornelius come over here, but if English artists had time given to learn the mechanical process of fresco, there would be no fear of their being surpassed by the Germans, 846—The application of sculpture as in the cathedral of Inspruck might be of advantage in the Houses of Parliament, 847-850—There has been no continuous demand for decorative painting in this country, which is the cause of English artists not having undertaken it; the execution of fresco requires a school and staff, 851-854—The artists in Munich, in those branches where there is little demand, are very far below the English school, 855.

Ker, Mr. Bellenden. Manner in which witness has painted a room for Mr. Bellenden *Ker* in oil, *Eastlake* 676-678.

L.

Leonardo da Vinci. The oil colour of the celebrated picture of the Last Supper by Leonardo da Vinci at Milan has scaled off, *Dyce* 341.

Light. In Gothic architecture the light should be somewhat subdued, but a variety of colours, judiciously employed, would add to the grandeur of its effect, *Barry* 107, 108—Parts of the building in which the light will come from above, and which will be most favourable for painting and sculpture, *Barry* 6—Parts of the building lighted in the usual way which could be enriched with painting and sculpture, *Barry* 9, 10—Fresco does not shine like oil painting, and the subject may be seen in a greater number of lights, *Eastlake* 575—An artist must suit his colouring to the light; Paul Veronese's oil-painted ceiling at Venice looks very bright with little light, *Fradelle* 889, 890.

Louvre. The French prefer oil to fresco; modern embellishments of the Louvre in oil; perfect preservation of the works of Lebrun, *Fradelle* 891.

M.

Margaret's, St., Church. The organ and altar-piece of St. Margaret's Church referred to as specimens of art, *Mitchell* 963.

Mark's, St. (Venice). St. Mark's was Byzantine architecture; painting has been most elaborately used, *Barry* 36, 37.

Mitchell, Richard. (Analysis of his Evidence.)—Carver by trade, 907—Has little opportunity of designing work, being under the dominion of upholsterers, 908-910—It is a mistake to suppose that works in the highest grade of the carving art cannot be executed at the present day; specimens produced, 911-921—Association of the trade for encouraging design and execution, 922-924—The trade wants direct encouragement; at present they only work for upholsterers, who curtail the price as much as possible, 925-927—The carvers make great sacrifices in cultivating their taste; constant use of the society's books, 928—Being employed by upholsterers, destroys every opportunity of rising in the profession, 929, 932—There are artists who can carve wood equal to the old works in the cathedrals; Sir Francis Chantrey and Mr. Nicholls were originally wood carvers, 933—If the talent of the wood carvers were called out, it would develop itself in the finer style of art; they are taking great pains to improve themselves, 935-939.

They do not see the specimens which are useful to them in the present exercise of their art, at schools of design, 940-944—They have been much employed in repairing old works of the period of the Tudors and of Louis XIV., which has promoted a taste for works of that description, 945-948—There are many carvers who could execute works in the old style if they had a design; their studies, 949-952—They derive advantage from the Zoological Gardens and the British Museum, but the latter cannot be attended without losing time in the day, 953-955. 957—The doors of the new Houses would be a good opportunity of exercising the art of carving; architectural ornaments of the 15th century could be executed as well now as they ever were,

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Mitchell, Richard. (Analysis of his Evidence)—continued.

956. 958-962—The organ and altar-piece of St. Margaret's Church referred to as specimens of art, 963—The screen of the Temple Church is old work, but has been repaired by carvers of the present day, 966, 967—Carvers execute the designs for upholsterers, which have been prepared by distinguished draftsmen; they would be better done if they had not to be afterwards painted or gilded, 968-974—The reason why it is supposed that modern carvers cannot work so well as those of former times is, that all their works are stained, and sold as old works, 975-978.

Moorfields (Roman Catholic Chapel.) Fresco painting has been employed in the Roman Catholic Chapel in Moorfields; the attempt was not very successful, *Barry* 41.

Mosaic. Mosaic has been and continues to be used as an ornament to churches, particularly in St. Peter's at Rome, *Vivian* 510, 511.

Munich. Fresco painting has been employed to a considerable extent at Munich, *Barry* 41—Success of the school of historical art at Munich, *Shee* 281-283—At Munich the subjects in fresco painting have been chosen with reference to the talent of the artist, *Eastlake* 562-564—Fine specimens of art at Munich, *Bankes* 720-724—The frescos at Munich have been executed for 20 years, and are still perfectly good; they are easily cleaned, *Bankes* 706-709—The climate of Munich is very unfavourable to works of art; the smoke of London presents an additional cause of decay, *Bankes* 709, 710—Employment of numerous subordinate artists by the Munich fresco painters, *Ker* 835-844—The artists at Munich, in those branches where there is little demand, are very far below the English school, *Ker* 855—Extensive range of subjects in the fresco paintings at Munich; universal use of that style, and taste of the people for it, *Wyse* 861.

See also *Hof Garten* (Munich).

O.

OIL PAINTINGS:

1. *On the Walls.*
2. *On Canvas and in Frames.*
3. *Durability of Oil Painting.*

1. *On the Walls:*

Oil painting might be done upon walls to any extent; canvas is not necessary, *Barry* 51, 58—Houses in the city built in the reign of Charles the Second with oil paintings on the walls, *Barry* 63 63*—Painting on the walls would have a much better effect than paintings on canvas, *Barry* 64, 65—Oil painting on walls generally has a black appearance; exception in the case of the works of Paul Veronese in the Hall of the Council of Ten, in the Ducal Palace at Venice, *Dyce*, 360-364—The difficulty of finding proper situations for oil paintings has led to the removal of them from foreign churches, and the collection of them in galleries, *Dyce* 365—Oil painting on walls was not uncommon in Italy; works of Sebastian del Piombo, Raphael, and Leonardo da Vinci referred to; cause of the bad state of the Last Supper by the latter, *Eastlake* 679-685. 687, 688—Oil should be used in rooms used by day, and fresco or distemper in rooms used at night, *Bankes* 738, 739—Oil paintings are as well calculated for works of great magnitude as fresco, *Fradelle* 887—Greater convenience in producing works in oil than in fresco; power of correcting mistakes, *Fradelle* 892.

2. *On Canvas and in Frames:*

Paintings of a smaller size in frames might range over the larger historical paintings; the frames would be in the department of the architect, *Barry* 99-104—Paintings upon canvas are preferable to painting upon the walls; they can be of any size, are easily placed, and are capable of repair, *Shee* 187—It is necessary to hang some oil paintings projecting forward from the wall; this interferes with the architectural effect of lines; mode of obviating it, *Eastlake* 612, 613—In England and Holland oil paintings on canvas have been chiefly used, *Eastlake* 689, 690—They are preferable on account of the difficulty of painting on the spot, *Eastlake* 691.

3. *Durability of Oil Painting:*

Oil painting is more durable than fresco, especially in this climate, *Shee* 265-269—Oil painting would not stand upon the wall in this climate; canvas must be used and let into the wall, but removed from the damp, *Bankes* 740, 742—The durability of oil may be more depended upon than that of fresco, which is found to stand unequally in different places, *Fradelle* 894-906. See also *Fresco Painting*.

Ornamental Work. The works in wood and metal also, on the doors, seats, &c., should be works of art, and not mere joiners' and upholsterers' work, *Bankes* 770, 771.

See also *Bronze Castings.* *Carvings in Wood.* *Wrought Iron.*

Painted

P.

Painted Chamber. There was fresco painting in the Painted Chamber previous to the fire, *Barry* 2.

Painting and Sculpture. Painting and sculpture could be employed with great effect in the interior of the new Houses of Parliament, *Barry* 2-5—There was painting in the Painted Chamber, the Chapter House, and St. Stephen's Chapel, *Barry* 21-25—No building of great importance is complete without sculpture and painting as an assistance to architecture, *Vivian* 503—Instances to show that after the decay of Greek and Roman architecture, painting and sculpture were still subsidiary to the art of building, *Banks* 702.

Palladio School. In the Palladio style colouring of the walls was not used, but tapestry was then much in use, and the ceilings were painted, *Vivian* 515-517.

Paul Veronese. Perfect state of an oil-painted ceiling at Venice by Paul Veronese, *Fradelle* 884-886.

Paul's, St. The effect of St. Paul's and of Greenwich Hospital is improved by painting, although the examples are not eminently beautiful, *Barry* 105, 106.

Picture Galleries. Effect of the collection of pictures in galleries upon art, *Dyce* 366.

Porcelain Painting. High degree of excellence reached in porcelain painting at Munich, *Wyse* 863.

Public Buildings Abroad. Public buildings abroad are generally decorated with works of art, *Dyce* 297, 298—Principal buildings thus decorated, *Dyce* 299, 300.

Public Taste. No plan for improving public taste is so likely to be successful as having painting and sculpture in public buildings, *Barry* 110, 111—There has not been much improvement in taste in this country for some years, *Vivian* 552—The work contemplated by the Committee must improve public taste, *Vivian* 553.

Pugin, Mr. Mr. Pugin's decorations at Alton Towers, would be applicable to the new Houses, *Barry* 120, 121.

R.

Rebuilding the Houses of Parliament. If this opportunity for encouraging art be lost, there is no hope for artists in the higher departments, *Shee* 276, 277—It would set an example and give an impulse to art throughout the country, *Shee* 278—The arts of this country would be much improved by decorating the new Houses with painting and sculpture, *Dyce* 352—The rebuilding of the Houses of Parliament will be a good opportunity for employing artists and encouraging art, *Eastlake* 557, 558—It would be highly undesirable to let the present opportunity of encouraging art pass, *Banks* 697—If this opportunity be taken of encouraging art, many others will arise, *Ker* 811-813.

Reformation, The. Vestiges of painting may be discovered in all parts of some of the English churches; but painting was obliterated at the Reformation, and the walls have since been whitewashed, *Vivian* 518.

Religion. Elevation of style caused by the connexion of religion with art, *Eastlake* 630-633.

Rhenish Provinces. Decoration of private houses in the Rhenish provinces, *Wyse* 862.

Roche Abbey Stone. Roche Abbey stone would be very suitable for statuary, both as regards durability and colour, *Barry* 135-137.

Royal Gallery, The. The light in the Royal Gallery being from above, would be favourable to the exhibition of painting and sculpture, *Barry* 6—A superficies of 2,140 feet might be there appropriated to painting, *Barry* 11.

S.

Salzburg. Fine specimen of painted Gothic architecture in the Castle of Salzburg, *Vivian* 511-514.

Schnorr, Professor. The paintings which Professor Schnorr himself has executed in the Royal Palace at Munich, are chiefly from the great national poem of the Niebelungen, *Dyce* 323-326—Payments to Professor Schnorr at Munich for his works; arrangement as to his assistants, *Dyce* 474-479—The works of Schnorr are very successful even in colouring, but very inferior to the great fresco paintings of the Italian school, *Eastlake* 637, 638.

Schools of Design. The decoration of the Houses of Parliament will assist schools of design, and lead to the embellishment of private houses, and the improvement of the manufacturing arts, *Dyce* 489-499—Importance of schools of design in educating persons who can decorate houses artistically at less expense than can now be done in an inferior way, *Ker* 819-827—The schools of design will occasion division of labour; eminent artists

Schools of Design—continued.

artists will design, and inferior artists will execute, different parts, *Ker* 834—Importance of establishing a connexion between schools of art connected with manufactures and central schools of design of a higher order, *Wyse* 873, 874.

Sculpture. Sculpture ought to be employed in decorating the new Houses of Parliament, *Shee*, 256, 257—The style of sculpture should be that seen in monumental shrines of the 15th and 16th centuries, *Barry* 138, 139—Style in which the sculpture should be executed; the rude efforts of imperfect art should not be copied, but the figures should be executed as well as they can be done, *Bankes* 772-776—Statues in niches and on pedestals might be used with great effect, but not relievos, *Barry* 122-139—Sculpture should be applied in figures, groups, or bas-reliefs, according to their position in the building, and should be incorporated in the design, *Bankes* 768-770—Statues of Caen, Maltese, or Painswick stone would be preferable to marble, *Barry* 131.

See also *Painting and Sculpture*.

Shee, Sir Martin Archer. (Analysis of his Evidence.)—President of the Royal Academy, 182—Illustrations of the history of the country would be the best subjects for the Houses of Parliament, 183-185. 188—Fresco would not be suited to the climate, or consistent with the taste of the country, 186—Paintings upon canvas are preferable to painting upon the walls; they can be of any size, easily placed, and are capable of repair, 187—Competition in works of art is desirable, but in this country there is no tribunal of a nature that would induce artists of established reputation to compete, 188-209—The effect of fresco could not be judged of from the cartoons of figures previously exhibited on walls, 210-215—Designs exhibited under favourable circumstances might be the subject of competition, 216, 217—Artists of established reputation might be employed; and others not so well known, be allowed to compete with one another, 218-222—Even if the first artists alone were selected, they would not enter into competition, for want of confidence in the tribunal, 223-226—Architects ought not to have been confined to the Elizabethan style in their designs for the new Houses, but should have been left to their own taste, 227, 228—It might not be impossible to form a competent tribunal, but first-rate artists would not submit to competition, 229-241.

The preparation of a great historical painting requires much study, time, and expense, and artists could not devote these if it were uncertain that their works would be selected, 242-247—The case of the designs for the new Houses was different; architects are employed in more important commissions if they succeed, 248, 249—It would be impracticable at present to select artists by competition to execute frescos in particular situations, 256, 257—Sculpture ought to be employed in decorating the new Houses of Parliament, 256, 257—English artists would enter into subjects of English history with more natural feeling and character than foreigners, and ought to be employed solely, if it be intended to promote the arts of this country, 259, 260—No encouragement has been afforded to the highest departments of art in this country; works of Mr. Hilton adverted to, 261, 262—There are extraordinary talents in every department of the art, that only require encouragement, 264—Oil painting is more durable than fresco, especially in this climate, 265-269—The artists should be consulted as to the subjects of the pictures, and with reference to the positions in which they are to be placed, 271-273—If any one, on the part of Government, were appointed to select artists, he ought to consult the Royal Academy and the trustees of the National Gallery, 274, 275—If this opportunity of encouraging art be lost, there is no hope for artists in the higher departments, 276, 277—It would set an example and give an impulse to art throughout the country, 278—Westminster Hall might very consistently be decorated with paintings, the great point being to have appropriate subjects, 279, 280—Success of the school of historical art at Munich, 281-283.

Absence of encouragement to the higher departments of art in this country; cases of Mr. Hilton, Mr. Bell and Mr. Briggs, 284-289—A responsible Minister of the Crown to superintend the decorations would be better than a commission, 290—How far the appearance of patchwork might be produced by several artists being engaged in the same room, 290-294.

Stained Glass. The effect of Gothic architecture is heightened by coloured glass and other modes of painting, *Vivian* 527-530—Painted glass windows would not harmonize with oil paintings or fresco, *Vivian* 544—The light in London is so bad, that stained glass would interfere with the utility of the building; state of the art of staining glass, *Bankes* 794-797.—See also *Boisserée*, Chevalier de.

Stephen's, St., Chapel. Before the fire, there was in that chapel a considerable extent of painting, consisting of single figures, besides painting and gilding of the architectural details, *Barry* 24-28—There were saints, painted the size of life, *Barry* 26-29.

Stephen's, St., Hall. St. Stephen's Hall would be the best place for trying the experiment of painting on the walls, *Barry* 84-86—St. Stephen's Hall might be decorated with painting and sculpture without injury to the rest of the building, in case the plan should be carried no further, *Barry* 162-169—The light being from above in this Hall, will be most favourable for painting and sculpture, *Barry* 6—A superficies of 3,000 feet might be appropriated to painting in St. Stephen's Hall, *Barry* 11.

Subjects

Report, 1841—continued.

Subjects of Paintings. The artist should be consulted as to the subjects of the pictures, and in reference to the positions in which they are to be placed, *Shee* 271-273—The style of architecture would influence the selection of subjects, *Eastlake* 565.

See also *Historical Paintings*.

T.

Temple Church. The effect of the painted roof in the Temple Church is good; there is no harm in concealing the stone work; the form gives the appearance of strength without seeing the material, *Vivian* 532-537—The screen of the Temple Church is old work, but has been repaired by carvers of the present day, *Mitchell* 966, 967.

Trentham Hall. Mr. Stansfield's works at Trentham Hall referred to, *Barry* 112-115.

V.

Vaults. Vaults have the appearance of strength, and painting will not detract from it, if the stone be entirely concealed, *Vivian* 519.

Venice. In Venice all the paintings are in oil, as the salt of the atmosphere is destructive of fresco painting, *Vivian* 522, 523.

Vivian, George. (Analysis of his Evidence).—Was one of the commissioners to select the plan for the new Houses, 502—No building of great importance is complete without sculpture and painting, as an assistance to architecture, 503—This applies to all styles, 505—Various periods and countries in which colour has been used; Etruria, Egypt, Rome, Ravenna, Russia, and the Greek church everywhere, 506—Various instances given in this country, 506, 507—Colour was used at Athens, and perhaps in all the great temples of Greece; coloured sculpture in Asia Minor, 508—Other instances in the middle ages; the Campo Santo at Pisa, at Palermo the Royal Chapel, the Cathedral of Cordova, and the Alhambra in Granada, 509—Mosaic has been and continues to be used as an ornament to churches, particularly in St. Peter's at Rome, 510, 511—Fine specimen of painted Gothic architecture in the Castle of Saltsburg, 511-514—In the Palladio style colouring of the walls was not used, but tapestry was then much in use, and the ceilings were painted, 515-517.

Vestiges of painting may be discovered in all parts of some of the English churches; but painting was obliterated at the Reformation, and the walls have since been white-washed, 518—Vaults have the appearance of strength, and painting will not detract from it if the stone be entirely concealed, 519—The climate of London must be very bad for fresco painting; it could not be used for exteriors; whether it might be used in the corridors depends upon the possibility of repairing it, 521, 522—In Venice all the paintings are in oil, as the salt of the atmosphere is destructive of fresco painting, 522, 523—Importance of arabesque, as it may be difficult to find artists capable of painting historical subjects in a large style; beautiful specimens in Italy, 523—Arabesque might be used with advantage in the new Houses, and it would be much easier to find artists to execute it, and there would be less risk of failure, 524-526—The effect of Gothic architecture is heightened by coloured glass and other modes of painting, 527-530—The effect of the painted roof in the Temple Church is good; there is no harm in concealing the stone work; the form gives the appearance of strength, without seeing the material, 532-537.

Westminster Hall might be made much more striking by painting and sculpture and painted glass, 538-542—The architectural beauty would not be injured by enlarging the windows, 543—Painted glass windows would not harmonize with oil paintings or fresco, 544—The pictures most in request in this country have been of so different a kind, that artists must be raised up before historical paintings on a grand scale could be ensured, 545-549—Rapid progress of the art in Germany; the artists there excel in conception and design, but not in colour, 550, 551—There has not been much improvement in taste in this country for some years, 552—The work contemplated by the Committee must improve public taste, 553—English art is very defective in drawing; this defect, exhibited on a large scale, would be the more conspicuous, 554, 555.

W.

Westminster Hall. The general effect of Westminster Hall would be improved by painting, *Barry*, 30-33—There would be no impropriety in painting in a style unknown when it was built, nor in recording events of a later date, *Barry* 87-98—Suggestions for the ornament of the hall with sculpture, painting, stained glass, and a tessellated pavement, *Barry* 149-158—The whole of the internal decorations should be under the control of the architect, *Barry* 160, 161.

The enlargement of the dormer windows will increase the light, and will be most favourable to the exhibition of painting and sculpture, *Barry* 6-8—The architectural beauty would not be injured by enlarging the windows, *Vivian* 543—A superficies of 6,160 feet might be appropriated to painting, *Barry* 11—Westminster Hall might very consistently be decorated with paintings, the great point being to have appropriate subjects,

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Westminster Hall—continued.

jects, *Shee* 279, 280—The hall might be made much more striking by painting and sculpture and painted glass, *Vivian* 538-542—It would be a good place for painting, but the present light is not sufficiently strong, *Eastlake* 657-660—It would be well adapted for painted walls; there would be sufficient light; fresco does not require strong light, *Bankes* 731-733.

Wrought Iron. Total neglect of fancy works in wrought iron; in many points of decorative utility cast iron is not a substitute, *Bankes* 804.

Wyse, Thomas, a Member of the Committee. (Analysis of his Evidence.)—The encouragement of the fine arts by the king of Bavaria has extended the taste for employment of art in Germany, 859, 860—Extensive range of subjects in the fresco paintings at Munich; universal use of that style, and taste of the people for it, 861—Decoration of private houses in the Rhenish provinces, 862—The advantages of encaustic painting are greater brilliancy and durability, 862—High degree of excellence reached in porcelain painting at Munich, 863—And in painting on glass; encouragement given to the art by the Chevalier de Boisseree, 863—The encouragement of the fine arts by the king of Bavaria has shown itself in various branches of trade and manufacture, 864—Encouragement given by him to bronze casting; series of figures illustrative of the heroes of Bavarian history, for his great presence hall, 865—Use of brick for architectural mouldings at Munich, 866, 867—Absence of jealousy of foreign artists at Munich instanced by their reception of the statue of Maximilian, by Thorwaltzen, 867—Manner in which schools of artists have been trained up in Bavaria; great division of labour in art, 868—There is no period, from the earliest introduction of architecture down to the beginning of the 17th century, in which colour is not applied in almost all countries, 869-871—Opinion of Cornelius as to the noble opportunity offered by the rebuilding of the Houses of Parliament for founding a school of fresco painting, which might equal any in Europe, 872—Importance of establishing a connexion between schools of art connected with manufactures, and central schools of design of a higher order, 873, 874.

Z.

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REPORT
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FINE ARTS;
TOGETHER WITH THE
MINUTES OF EVIDENCE,
APPENDIX, AND INDEX.

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